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A Suppressed Edition of Milton's *Defensio Secunda* (1654)

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AMONG the royalist works which responded to Milton's *Pro Populo Anglicano Defensio Contra Claudii Anonymi, aliàs Salmasii, Defensionem Regiam* (1651), was the anonymous *Regii Sanguinis Clamor ad Coelum adversus Parricidas Anglicanos,* which issued from the press of Adrian Vlacq at The Hague in 1652. And since this work not only attacked Cromwell and his army but also vilified Milton personally, Milton was keenly motivated, both as official propagandist for the Commonwealth and as an individual assaulted, to re-enter the conflict with his *Pro Populo Anglicano Defensio Secunda, Contra Infamem Libellum Cui Titulus, Regii Sanguinis Clamor ad Coelum Adversus Parricidas Anglicanos* (1654)—commonly called simply the *Defensio Secunda,* the publication history of which is the subject of this study.[1] Although it certainly made no such great stir abroad as his first *Defensio,* Professor J. Milton French has recently shown that the *Defensio Secunda* did pene-

[1] It is my pleasure to express here my gratitude to the American Philosophical Society for assistance in undertaking studies in the textual history of certain of Milton's prose works; the present paper is a product of those studies. For general background here condensed, see particularly David Masson, *Life of John Milton* (New York, 1946), IV and V, *passim*—hereafter cited as Masson; J. Milton French, *The Life Records of John Milton,* II and III (New Brunswick, 1950, 1954), *passim*—hereafter cited as French, LR; and Kester Svendsen, "Milton's *Pro Se Defensio* and Alexander More," *University of Texas Studies in Literature and Language,* I (Austin, 1959), 11-29—hereafter cited as Svendsen.

trate further into the wide continental arena than had been realized.[2] It is now possible to extend and broaden his demonstration—and at the same time perhaps to solve several other problems in Milton biography, bibliography, and chronology—by reference to another unrecorded edition of the *Defensio Secunda*. Discovery and description of this—apparently the first, and apparently suppressed—Vlacq edition of the *Defensio Secunda* does considerably more than add to our general knowledge relating to continental publication of the work. It leads to an essentially simple explanation of the otherwise seemingly anomalous bibliographical relationships between the editions earlier known, and of the otherwise seemingly inconsistent rumors about the publication which ran about the continent in the summer and fall of 1654. Finally, it tends to validate Milton's sources of information, to attest to his basic honesty in the handling of his sources despite rhetorical engagement and emotional involvement, and thus to provide a kind of objective annotation upon his own account—surprisingly precise—of all these matters at the beginning of his *Pro Se Defensio* (1655).

Milton had learned of the *Regii Sanguinis Clamor* as the sheets came from the press, for Vlacq, the printer, had sent them to their mutual acquaintance, Samuel Hartlib, with the suggestion that Milton write a reply and allow Vlacq to print it. The work was actually written in London by a French clergyman, Peter du Moulin the younger. But for publication Du Moulin had sent the manuscript to Claudius Salmasius, the great French scholar whose *Defensio Regia* (1649) in behalf of Charles I had evoked Milton's own first *Defensio* (1651); Salmasius, intending his own rejoinder to Milton and harried by ill health, had handed it over to be put through the press by Alexander More, a sometimes loose-living Scots-French Calvinist, formerly of the Geneva Academy and now minister and professor of sacred history

[2] F. F. Madan ["Milton, Salmasius, and Dugard," *Library*, 4th ser., IV (1923-24), 119-45, and "A Revised Bibliography of Salmasius's *Defensio Regia* and Milton's *Pro Populo Anglicano Defensio*," *Library*, 5th ser., IX (1954), 101-21] identified seventeen seventeenth-century editions of the *Defensio* (1651), and Masson IV, 316-21, 341-46, *et passim*, presents other evidence of its popularity. French's evidence relating to the subsequent publication—the work we are here considering—is presented in "An Unrecorded Edition of Milton's 'Defensio Secunda (1654),'" *PBSA* XLIX (1955), 262-68—hereafter cited as French, "Edition."

at the liberal Calvinist university of Amsterdam. The fact that More was in some way connected with the book was widely known, and continental gossip mistakenly attributed the work to him.

As the news circulated that Milton was preparing an answer to the *Regii Sanguinis Clamor*, and that he was there going to attack More as the author of the work, Vlacq wrote to Hartlib that More was not in fact the author, and that Milton was therefore mistaken in his choice of a target. In May 1654, More himself appealed to the Dutch ambassador in London, William Nieuport, to intervene with Cromwell; and Nieuport wrote to More (23 June/3 July 1654) shortly after publication of the *Defensio Secunda*, that he had twice applied in vain to Secretary of State Thurloe, and once by embassy to Milton himself, to forestall publication if possible, and if not that, at least to divert Milton from injury to More.[3]

Milton would not be dissuaded, however, and the book proceeded to publication on or about 30 May,[4] with its defense of Milton himself and of the Commonwealth, and with a ferocious attack upon the character of More. Its appearance seems to have triggered persistent efforts by More to suppress its distribution by one means or another, for an anonymous correspondent wrote to More [from London?] on 7 Aug., that "At my arrival here I found Miltons booke soe publique, that I perceivd it was impossible to suppresse it. This man hath been

[3] French, LR, III (1954), 399-402.

[4] In order to provide a convenient single source for bibliographical information on all known early editions of the *Defensio Secunda*, a description of this London edition, based upon examination of twenty-nine copies, follows: *Title:* *Joannis MiltonI* | ANGLI | PRO | POPULO ANGLICANO | DEFENSIO | SECUNDA. | Contra infamem libellum anonymum | cui titulus, | *Regii sanguinis clamor ad* | *cœlum adversus parri-* | *cidas Anglicanos.* | [rule] | LONDINI, | Typis Neucomianis, 1654. *Format and Collation:* [ ]^{1}, A-K^{8}, L^{7}; 88 leaves; first four leaves of each gathering signed. *Pagination:* A-[L7], pages numbered 1-173, upper outside corner; *error in pagination:* 79 for 76. *Contents:* [ ], title page; [1v], blank; A-[L7], the work, in roman type; [L7v], [rule] | [seven lines of errata, two lines of address to the reader] | [rule]. *Running Titles:* [A1v]-[L7], "*Joannis MiltonI Angli*" on versos, "*Defensio Secunda*" on rectos; *Irregularities in running titles:* pp. 8, 24, 44, 58, 80, 94, 110, 122, 138, 156, 172, period following "*Angli*"; p. 11, "*Secunba*" for "*Secunda*"; p. 49, no period following "*Secunda.*" *Remarks:* p. 1, ornamental capital. *Irregularities in catchwords:* p. 1, "primum" for "primùm"; p. 36, "mari" for "affirmari" ("affir" mistakenly repeated, p. 37); pp. 40, 46, 135, 154, comma omitted following catchword; p. 71, "tam" for "tam!"; p. 137, "offers." for "offers:"; p. 159, "vertere;" for "vertere:". In some copies stub of title page is folded over and is clearly visible between [A8] and B, thus between first and second gatherings; in some copies also stub of what was apparently blank [L8] follows [L7].

told that you were not the author of the Booke which he refuted; to which he answrd, that he was at least assured that you had caused it to be imprinted, that you had writ the preface, & hee believes some of the verses that are in it, & that, that is enough to iustifie him for setting upon you."[5]

But we know that More had made earlier and perhaps more successful efforts to block distribution of this London edition on the continent, for on 23 June/3 July—hardly more than a month after its publication—a letter of intelligence to Thurloe from The Hague informed him that "They haue had here two or three Coppies of Milton against the famous Professor Morus who doth all what he can to suppresse that booke"; and, the writer added, "One Vlack a printer is reprinting Miltons booke, with an apologie for himselfe. . . . Morus doth all what he can to perswade him from printing of it. . . ."[6] Another letter to Thurloe from The Hague on 14/24 July ran in the same vein, saying that "Morus sayth hee dareth not answre. the tyme being chaingd; for if hee spoake ill of the Government of England; the Magestrates of Amsterdam would turne him out: it is sayd that hee hath bought all the 500 Copies which Elsevier had receavd, thinkeing thereby to suppresse the booke, but Vlack hath printed a great number of them. . . ."[7]

These reports combine then to outline More's most strenuous—if not exactly frenetic—activity in the summer of 1654 to prevent publication or to limit distribution of Milton's newly published *Defensio Secunda;* failing to divert Milton from open assault and publication of the work, More sought to suppress distribution of the London edition

[5] See Masson and Svendsen as in n. 1, above, but particularly French, LR, III, 413; printed also in *A Collection of the State Papers of John Thurloe* II (1742), 529, hereafter cited as Thurloe.

[6] French, LR, III, 407; printed also in Thurloe II, 394, and Masson IV, 634.

[7] French, LR, III, 411-12; printed also in Thurloe II, 452. As to "the tyme being chaingd": a treaty with the United Provinces had been signed on 5 Apr. and proclaimed on 27 Apr., ending the Dutch War, 1652-54; so see Masson IV, 552. One of the stipulations of the treaty was that each country should expel the enemies or rebels of the other; presumably More feared that he might come under this proscription if he were to respond with any force to the attack of the official propagandist for the Commonwealth government. See Godfrey Davies, *The Early Stuarts*, 1603-1660 (Oxford, 1949), 218-22. One wonders whether the shipment to Elzevier to which this rumor refers is the same as that to which Milton alludes in the *Pro Se Defensio*, quoted at the end below.

in London, while he bought up all possible copies of that edition imported onto the continent, and simultaneously attempted to persuade Vlacq not to reprint it. But the same reports indicate that, whatever success More may have had in buying up Elsevier's imports, Vlacq was in fact already, within a month of its publication in England, reprinting the work, with "an apologie for himselfe," but without any rebuttal to Milton by More. It has earlier been impossible to correlate these reports with the bibliographical data at hand, for the Vlacq editions of the *Defensio Secunda* hitherto known[8] have included not only Vlacq's "apologie for himselfe," but also other prefatory matter, as well as the *Fides Publica* which More wrote in reply to the *Defensio Secunda*. We can now identify a Vlacq edition of the *Defensio Secunda* with such bibliographical features as to indicate that it is indeed the rumored reprint of late June or early July, 1654, and of such rarity[9] as to suggest—consonant with the reports noted above—that it was subject to suppression. Since it appears to be the first of several Vlacq reprints we shall call this Vlacq A:

Title: JOANNIS MILTONI | ANGLI | DEFENSIO | SECUNDA | PRO | POPULO | ANGLICANO: | Contra infamem libellum | anonymum cui titulus, | *Regii sanguinis clamor ad cœlum* | *adversus parricidas Anglicanos.* | Editio secunda auctior & emendatior. | [triangular type ornament] | HAGÆ-COMITVM, | Ex typographia ADRIANI VLACQ. | M.DC.LIV.

Format and Collation: Duodecimo: [*]^{8}, A-E^{12}, F^{4}; 72 leaves; first six leaves of each gathering signed, except [*6], [F4].

Pagination: A-[F4v], 1-128.

Contents: [*1]-[*1v], blank; [*2], title page; [*2v], blank; *3-[*8v], "Præfatio ad Lectorem," signed "A. Vlacq"; A-[F4v], the work.

Running Titles: [*3v]-[*8v], "PRÆFATIO" on versos, "AD LECTOREM" on rectos; A-[F4], *"Ioannis MiltonI Angli"* on versos, *"Defensio Secunda"* on rectos; [F4v], *"Ioan. MiltonI*

[8] Those editions here described as Vlacq B and C, which are French A and B.

[9] I have located six copies, as follows: Bibliothèque Nationale (8^{0} NC 1106 A), Bodleian Library, Oxford (Antiq. f. N. 1654.3), Columbia University (B823M64 X5242), University of Illinois (X821M64/P33/1654^{2}), University of Minnesota (Z942.062 M64d), Union Theological Seminary (McAlpin 1652 M65).

Angli Def. Secunda." *Irregularities in running titles:* "*Iohannis*" for "*Ioannis*", pp. 12, 14, 34, 40, 54, 56, 76, 112, 114, 122; "*Ioaannis*" for "*Ioannis*", pp. 22, 28, 72, 90, 106; Swash *A* in "*Angli*", pp. 2, 6, 8, 16, 18, 20, 22, 24, 26, 28, 30, 32, 36, 38, 48, 52, 60, 62, 64, 66, 68, 72, 74, 78, 80, 82, 84, 86, 90, 94, 96, 98, 106, 116, 118, 120, 124, 126.

Remarks: *3 and A, ornamental headpiece and ornamental capital. *Irregularities in catchwords:* [*7], "*serat*" for "*serit*" (initial *s* in first line, [*7v], has slipped down into margin on second line); p. 12, "sum" for "sum,"; p. 62, no catchword; p. 69, "Icoin" for "Iconi"; p. 124, "pulsi" for "pulsi,".

Vlacq's title page description of this edition as "auctior & emendatior" is outright falsification, for, although it is clearly printed from the London edition, it is certainly neither augmented nor corrected. On the other hand, the phrase "editio secunda" seems, in the strictest sense, to be justified; and our dating of the volume in perhaps late June or July, 1654, appears to be supported not only by the rumors reported above, but also by Vlacq's own statement in his "Præfatio ad Lectorem" that, "As soon as this *Defensio* [*Secunda*] fell into my hands, I was not ashamed, however meanly accused, to bring out a second edition of its swiftly, with this added preface. . . ." [Quam primum haec Mil- | tonii Defensio in manus meas incidit, non me puduit quamquam ignominiosè accusatum, alteram editionem festinanter adornare, cum annexa hac praefatione. . . .][10] It seems likely, too, that a copy of the London edition, came into his hands during June.

Although More had found it thus impossible to prevent publication of either the London edition or—in the face of Vlacq's wish for public justification and profit—Vlacq's first reprint, he was evidently successful (or desperate) enough to persist in his efforts to limit their distribution, for he was again reported "bestirring himself to hinder the sale of the booke" as late as 23 September/3 October.[11] Notwithstanding these efforts at obstruction, however, several reports of October

[10] Sigs. [*3v]-*4; quoted and translated in French, LR, III, 423.

[11] John Dury to Samuel Hartlib, in French, LR, III, 426; quoted also by Milton in *Pro Se Defensio* (1655), pp. 133-34, and *The Works of John Milton*, ed. F. A. Patterson (New York, Columbia University Press), IX (1933), ed. Eugene J. Strittmatter, 196-98—cited hereafter as CM.

and November hint not only at renewed activity in the sale of the *Defensio Secunda,* but also at the appearance of More's delayed refutation of the charges which Milton there made against his character and conduct. Thus on 4/14 October Ezekiel Spanheim, son of an old antagonist of More's, [12] wrote from Geneva, complimenting Milton upon his portraiture of More in the *Defensio Secunda,* and expressing his perplexity "to see with what boldness this man of such impudent effrontery dares to come out again into public controversy."[13] Again, as late as 30 October/9 November the arrival of the *Defensio Secunda* was anticipated at Toulouse as a new book.[14] And on 8/18 November John Dury, agent for the Protectorate in Zurich and Milton's friend, wrote to Hartlib requesting that he convey some information to Milton in London relating to the distribution of the *Defensio Secunda:* "J pray remember my seruice to him," Dury says, "& tell him y^{t} Vlack hath sent Copies of his Defensio secunda into these parts, but in many places vnbravely printed w^{ch} wrongs the sense; & y^{t} none of the London print were brought to the Mart of Francfort. . . ."[15] In the meanwhile, on 3/13 November an anonymous "Freind" had written to Thurloe that More had gone to France from Amsterdam, and he added news of an unfinished *apologia* written by More and left with Vlacq: "[More] promised Vlack to finish his Apologie," the correspondent said, "but hee went away without takeing his leave of him: so that you see that Vlack hath finished abrupte."[16]

It is barely possible that the reports of 23 September/3 October and 8/18 November refer to the Vlacq edition already considered, but those of 4/14 October and 3/13 November clearly relate to some new publication of More's, and it seems most likely that all in fact refer to a new Vlacq edition of Milton's *Defensio Secunda,* now in combination with More's "Apologie." It had been reported some months earlier that More contemplated a reply to Milton's execrations, but, as we have

[12] See Masson v, 171-73.

[13] French, LR, III, 429, trans. from *Pro Se Defensio* (1655), pp. 132-33, and CM IX, 194-96.

[14] Medonius to Heinsius, in *Sylloges Epistolarum a Viris Illustribus Scriptorum,* ed. Peter Burman (Leyden, 1727), V, 634, trans. in French, LR, III, 442.

[15] French, LR, III, 443.

[16] French, LR, III, 444; for date, see V, 445; Thurloe II, 708.

seen, he was earlier said to be delayed for fear of political complications.[17] At least two Vlacq editions of the *Defensio Secunda* did in fact appear with More's unfinished rebuttal, the *Fides Publica*. Both have a title page for the combined works, and a separate one for the separately paged (and so separately printed) *Fides Publica*, and both include a statement by Vlacq, explaining his publication of the *Fides Publica* with an "abrupte" conclusion:

> My work toward finishing this treatise had arrived at this point when, behold, M. More, who had been staying for some time here at the Hague . . . [was] recalled to France . . . [and] was prevented from being able to bring it to an end as quickly as many curious persons desired to read both treatises, I mean Milton's and More's. For several days I was uncertain what to do, but some men of no mean station finally persuaded me that I should no longer delay making public whatever of his I had in print in my shop; alleging that the remaining testimonies of several eminent men which are desired, and [that] those of the senate and church of Middleburgh and Amsterdam and so forth, which were given for the defense of M. More himself, and which were to be subjoined here, could be printed separately later when he sent them to me.[18]

Vlacq's own statement, then, dates the *Fides Publica*, and therefore any edition of the *Defensio Secunda* which appeared with it, as subsequent to More's departure for France in October.[19] Surely the first of these two editions of the *Defensio Secunda* and the *Fides Publica* in combination—and the edition therefore to be described as Vlacq B—is that one which is most closely related to the June/July edition (Vlacq A) in significant bibliographical particulars:[20]

[17] See text above, and n. 7.

[18] French, LR, III, 425, trans. from "Typographus Lectori," in More, *Fides Publica* (1654), pp. [130]-[131].

[19] See n. 7, above. There is corroborative, if not conclusive, internal evidence for this date. In *Fides Publica*, pp. 19-21, More himself prints the letter from William Nieuport of 23 June /3 July (see n. 5, above), so that the *Fides Publica* could not be the subject—even by indirection—of rumors current prior to that date. Implied support for the October date appears in More's statement, *Fides Publica*, p. 52: "At this very time, while I write these words, I have received a letter in which I am invited to the office of minister in ordinary and professor of sacred letters in a very noble city." [. . . hoc ipso tempore, dum haec scribo, litteras acciperem, quibus ad Ecclesiastae ordinarii munus & Sacre Theologie Professionem invitor in urbe nobilissimâ.]

[20] I have examined six copies.

Title: JOANNIS MILTONI | DEFENSIO | SECUNDA | Pro Populo Anglicano: | Contra infamem Libellum anonymum, | cujus Titulus, *Regii sanguinis clamor* | *adversus parricidas Anglicanos.* | Accessit | ALEXANDRI MORI | Ecclesiastæ, Sacrarumque litterarum | Professoris | FIDES PUBLICA, | Contra calumnias IOANNIS MILTONI | Scurræ. | [triangular type ornament, as in Vlacq A] | *HAGÆ-COMITVM,* | Ex Typographia ADRIANI VLACQ. | [rule] | M.DC.LIV.

Format and Collation: (Excluding the separately paged *Fides Publica*) As in Vlacq A.

Pagination: As in Vlacq A (one copy examined misnumbers 124 as 125).[21]

Contents: [*1], title page; [*1v]-[*2v], "LECTORI.", signed "GEORGIUS CRANTZIUS | *S. S. Theol. D.*"; *3-[*8v], "TYPOGRAPHVS | Pro Se-Ipso.", signed "A. VLACQ."; A-[F4v], the work.

Running Titles: [*1v]-[*2v], "LECTORI." on both recto and verso; *3-[*8v], "Typographus pro se-ipso." on both recto and verso; [A1v]-[F4], "*Ioannis MiltonI Angli*" on versos, "*Defensio Secunda.*" on rectos; [F4v], "*Ioan. MiltonI Angli Def. Secunda.*". *Irregularities in running titles:* As in Vlacq A, except that p. 124 does not incorporate irregular swash *A*.

Remarks: As in Vlacq A, with addition of "tem," for "tem", p. 127 (i.e., punctuation is omitted following first syllable on p. 128, although catchword, p. 127, remains as in Vlacq A).

Gatherings A-E in this edition are identical with the same gatherings in Vlacq A, and are clearly printed from the same setting of type, so that variants between the two editions are confined to eight leaves at the beginning (sig. [*]) and four at the end (sig. F, pp. 121-28), which taken together constitute the equivalent of one complete duodecimo gathering.[22] Within the limits of this gathering, however,

[21] Columbia University Library B823M64 X524211. Variants on p. 124 recorded here and elsewhere should be noted in connection with following conclusions regarding resetting of outer forme pages (this is one) of sig. F.

[22] It appears certain that this one gathering at least was what Ronald B. McKerrow, *An Introduction to Bibliography for Literary Students* (Oxford, 1951), p. 170, calls "twelve-mo by cutting," in which it was necessary after printing to cut off the third of the sheet containing pages 1-16, fold the larger remainder as an octavo, and, after turning around head to foot, folding the part cut off by two vertical folds to form four leaves.

several changes have been made: (1) a new title page covers not only the *Defensio Secunda,* but also the separately paged and separately printed *Fides Publica* (which has, in addition, its own separate title page);[23] (2) the addition of a new three-page address "To the Reader" [*Lectori*] by George Crantz has displaced the title page from the second to the first leaf of the gathering, and so from the inner to the outer forme; (3) Vlacq's introductory defense, called "Preface to the Reader" [*Praefatio ad Lectorem*] in A, is now entitled "The Printer in his own Behalf" [*Typographus pro Se-ipso*], the more clearly to distinguish it by title from Crantz's short discourse; (4) all other pages of the first eight leaves have been reset, and incorporate numerous—though textually insignificant—variants from A;[24] (5) in that third of the gathering from F to [F4v] (pp. 121-28), however, all inner forme pages (122, 123, 126, 127) are printed without change from the same setting of type as Vlacq A, while outer forme pages (121, 124, 125, 128) have been reset.[25]

A delineation of the bibliographical complexities involved in Vlacq's reprints of the *Defensio Secunda* cannot be complete, however, without consideration of another edition, Vlacq C, in the same type and in the same number of pages as A and B, but with the singularity that where A and B are alike—in gatherings A-E—edition C has been entirely reset, with almost innumerable differences in typography, spelling,

[23] ALEXANDRI | MORI | Ecclesiastae & Sacrarum | Litterarum Professoris | FIDES PUBLICA, | *Contra Calumnias* | *IOANNIS MILTONI* | [triangular type ornament] | *HAGÆ-COMITVM,* | Ex Typographia ADRIANI VLACQ. | [rule] | M. DC. LIV.

[24] Signature or page number, line number, and variants in A and B follow: *3] 5 *Autor Author* 9 *D. Claudio Claudio* [*3v]] 4 *quem quẽ* 11 *prestitisse præstasse* 12 *schedas scedas* 23 *miseram acceperat* 26 *D. Salmasium Salmasium* 28 *multùm multum* 29 *D. Alex. Alex.* 30 *primùm primum* *4] [31] [sig. shifted] [*4v]] 8 *calumniæ calumniæ & injuriæ* *5] 3 *D. Briggius Briggius* 7 *D. Briggio Briggio* Trigonometriã Trigonometriam [31] [sig.] [no sig.] [*5v]] 6 *primũ primum Galliam Galliã* 13 *monopolium monipolium* 20 *fuisset, fuisset* 22 *hominisque atque hominis* 25 *nullâ nulla* [*6]] 11 *vel unquam probare neque nominare* [*6v]] 11 *Parisiensium Parisiensiũ* [*7]] 3 *noscunt norint* [*7v]] 1 *ad id induxerit eo consentire induxerit* 7 *multùm multum* 15 *consulturum consultum serio serius* 17 *D. Morum Morum* 26 *D. Morum Morum* [*8v]] 17 *de à*

[25] F] 9 modò modo [31] [sig. shifted] [F2v]] [running title] [plain italic *A* for swash *A*] 12 [space preceding parenthesis] [no space preceding parenthesis] 17 eaque taque 26 cum cùm [31] [sig. shifted] F3] 2 temptaverint tentaverint 7 magis: magis; 10 gloriem gloriam 15 liberum, idem liberum idem 20 servum: servum; 25 traditur: traditur; 27 est: est; 30 sit: sit; [F4v]] [in running title] [plain *A*] [swash *A*] 4 egregiè egregie 25-30 [general change in lateral spacing]

etc.;[26] but where A and B differ—in the single complete gathering represented by the first eight and the last four leaves—edition C is identical with B:

Title: As in Vlacq B.
Format and Collation: As in Vlacq A and B.
Pagination: As in Vlacq A and B (I have seen no copy which misnumbers 124).
Contents: As in Vlacq B.
Running Titles: Normal as in Vlacq B. *Irregularities in running titles:* "*Iohannis*" for "*Ioannis*", pp. 12, 14, 120, 122; swash *A* in "*Angli*," pp. 2, 4, 6, 8, 10, 12, 16, 18, 20, 26, 30, 32, 36, 42, 44, 46, 50, 58, 64, 72, 76, 78, 82, 84, 90, 92, 94, 98, 102, 104, 106, 108, 112, 114, 120, 126; comma for period following running titles, pp. 69, 85, 113.
Remarks: *3 and A, ornamental headpiece and ornamental capital. *Irregularities in catchwords:* *7, "*serat*" for "*serit*"; p. 26, "bit;" for "bit:"; p. 47, "quo" for "quò"; p. 55, "tissimè" for "tissime"; p. 58, "diisti," for "diisti."; p. 62, no catchword; p. 124, "pulsi" for "pulsi,"; p. 127, "tem," for "tem".

How are we to account for the peculiar complexity of the relationships among these Vlacq editions of the *Defensio Secunda?* Considering the present state of the evidence, it appears unlikely that we can do so in definite or categorical terms, of course. We can, however, postulate a sequence of events which is both credible and consistent with all this bibliographical and historical evidence, and which may elucidate these relationships—somewhat as follows: after printing the sheets and making up some few copies of edition A of the *Defensio Secunda* in late June or early July, 1654, Vlacq was prevailed upon to hold the rest of the printing until More could write his reply to the attack upon him which the book contained. International political considerations and possible difficulty or delay in procuring certain testimonies or other documents in his behalf delayed More's completion of that reply. By October More found it both possible and prudent to leave The Hague for France, and he left his unfinished apologia in Vlacq's hands, ap-

[26] The following description is based upon examination of fourteen copies of edition C. French ["Edition," see n. 2, above] describes these two editions, presents representative variants, and discusses possible relationships between them, although he comes to no conclusions regarding them. His A and B are here considered B and C.

parently with a pledge to Vlacq to complete it soon. Vlacq was perhaps distrustful of or impatient with such a promise, and decided to print More's unfinished work—the *Fides Publica*—and issue it along with the *Defensio Secunda*, sheets for which had been printed some months earlier, and some few of which had been sold (as edition A), but most of which had been held. However, the issuance of More's work along with Milton's required a new title page to precede or cover the combined works, and the addition of a statement (Crantz's) prefatory to the *Defensio Secunda* necessitated a shift of the title page from the inner forme to the outer forme of the initial gathering of the *Defensio Secunda*. Now, as the last gathering to be set up for the initial edition (A), part or all of this preliminary gathering remained in type. Vlacq salvaged the setting of some pages of this gathering, and reset others as necessary to accommodate those changes of content and position in preliminary matter. This reset preliminary gathering, when bound up with other sheets earlier printed as part of edition A, produced edition B. But as Vlacq produced this edition he must have discovered that he could sell more copies than he had earlier supposed; he therefore printed more copies of this reset preliminary gathering than were required for the sheets A-E remaining from the June/July printing, then reset and printed again gatherings A-E of the work. These reset gatherings A-E, when added to the reset preliminary gathering, produced edition C.

This suppressed and unrecorded first Vlacq edition of the *Defensio Secunda*, then, is a lamp that illumines the hitherto obscure background to which Milton points in the opening pages of his *Pro Se Defensio* (1655), itself a reply to More's *Fides Publica*, and Milton's concluding thrust in the quarrel with More:

> [More] no sooner understood . . . that I had published against him an answer to the [*Regii Sanguinis Clamor*], than his guilty conscience began to be in commotion, and his mind to cast about in all directions. [He] now pens a supplicatory note to the agent of the [Federated States] in England, praying and beseeching, that he would use his utmost interest with the Lord Protector, for the suppression of my [*Defensio Secunda*]. On his receiving for answer, that this could, at no rate, be obtained, but that the book . . . would at all events make its appearance, and was even already on its passage to him; then, in his

trepidation, he runs now this way, now that, is every moment on the look-out; lives in the watch-towers; dares scarcely take his eyes from the coast; and having learnt that the book was arrived, and discovered, in the instant, that himself was there distinctly portrayed, he prevails upon the bookseller . . . not to sell a single copy of the said book, till he himself should have prepared an answer to it; in other words, prevails upon him to violate the [*fides commercii*], till such time as he should have fabricated his own [*Fides Publica*]. Accordingly, this goodnatured gentleman suppressed, at his own discretion, about fifty copies which had been accurately printed and with the last corrections;[27] while Vlaccus, in the mean time . . . is employed in striking off as many impressions as suited his convenience, which had been vitiated for the purpose. . . . I have learnt . . . from experience, what it is to play with bird-lime; and that used in the present instance was likewise provided, I presume, by the cunning of Vlaccus, who . . . was afraid that Alexander More's [*Fides Publica*] might lie neglected, and hardly suffice to save him from the rats, unless he resorted to this truly huckster-like combination [of the *Fides Publica* with the *Defensio Secunda*], mixing the vicious and the vile with the vendible.[28]

[27] This statement indicates that there were perhaps variant issues of the London edition. I have not identified any such.

[28] Milton, *Pro Se Defensio* (1655), pp. 30-33, reprinted and translated in CM IX, 45-49.

Four Designers of English Publishers' Bindings, 1850-1880, and Their Signatures*

By Sybille Pantazzi

THE ornate gift books of the 'sixties are well known but they are appreciated by few, except for their illustrations. Even the catalogue of the exhibition of *English Publishers' Bindings 1800-1900* (organized by John Carter) listed only four volumes in the section "Illustrated Gift Books 1855-1870."[1]

Indeed the number of known designers of the decorative cloth book covers of the period 1850-1880 is very small in contrast with that of the designers of the 'nineties who included (to name only the most prominent) Aubrey Beardsley, Charles Ricketts, Walter Crane, Lewis F. Day, and Laurence Housman.

Isolated instances are known of book covers designed by artists like Dante Gabriel Rossetti,[2] by illustrators like Arthur Hughes,[3] or by designers like Owen Jones,[4] but the only professional designer of the 'sixties whose signature has been identified so far is John Leighton ("Luke Limner"), 1822-1912. To the short list of designers of this

* Unless otherwise described, all the books mentioned in this article were published in London, and all the bindings are in publishers' cloth. This material was collected during the preparation of a detailed study of the bindings designed by John Leighton which will be published shortly.

[1] New York Public Library, Mar. 1935. The catalogue appeared in the *Bulletin of the N.Y.P.L.* 40 (No. 8), Aug. 1936. Since this article was written, an exhibition of "Victorian Book Decoration" was held in May 1960 in the Yale University Library. It was organized by Mr. Robert F. Metzdorf and included many books from his collection; the labels (which Mr. Metzdorf kindly lent me) reflect a long and sympathetic study of these neglected bindings.

[2] William Michael Rossetti, *The Comedy of Dante Alighieri, Part I: The Hell.* [Translation] Macmillan, 1865; also, *Atalanta in Calydon*, 1865.

[3] Alfred Tennyson, *Enoch Arden.* Edward Moxon & Co., 1866.

[4] *Birket Foster's Pictures of English Landscape* . . . Routledge, Warne and Routledge, 1863.

period may be added Harvey Orrinsmith, who joined the binding firm of Burn in 1866,[5] one of whose covers is illustrated in *The Art Journal*.[6]

Unfortunately many of the fine cloth bindings of the 'sixties are unsigned and, as John Carter has pointed out,[7] the identification on stylistic grounds alone of the artists responsible for the designs of publishers' bindings is very hazardous. It may therefore be of interest to record the names of four Victorian designers whose signatures I have recently been able to identify. They are (in order of their importance) William Harry Rogers, Albert Henry Warren, Robert Dudley, and John Sliegh (or Sleigh). All four were illustrators as well, and the clue to the identity of three of them was found in books for which they provided both the illustrations and the designs for the cover. Warren's identity was discovered through a publisher's advertisement.

A problem is raised by the signature "W." This appears on three covers, two of them bound by Bone (in 1863 and 1869), and one by Leighton Son & Hodge (in 1859). It also appears, in one instance only, on the front cover of a book which is signed "WHR" (William Harry Rogers) on the back cover (see below Rogers, No. XII). Are these designs by Rogers, or should they be attributed to Warren, or to some other designer not yet identified?[8]

There are instances when two designers contributed to the same book. For example, the cover of *The Art Journal Illustrated Catalogue of the Industry of All Nations 1851* (George Virtue [1851]) is signed "WHR" while the title-page is designed by John Leighton; *The Boy's Book of Ballads* (Bell & Daldy, 1861) has a cover design signed "J L" (John Leighton) and head- and tailpieces by William Harry Rogers. Thornbury's *Two Centuries of Song* (Sampson Low, Son, & Marston, 1867) is an interesting example of a book which has three entirely different bindings, two designed by Warren and one by Rogers, although retaining the same title-page and contents. Only one

[5] Lionel Darley, *Bookbinding Then and Now*. Faber & Faber, 1959, p. 50.

[6] *The Art Journal*, Apr. 1887, p. 201.

[7] John Carter, *Publisher's Cloth, an Outline History*. New York, R. R. Bowker; London, Constable [1935], p. 46.

[8] *Early English Poets—Chaucer to Pope*. Sampson Low, Son & Co., 1863; R. Buchanan, *Ballad Stories of the Affections*. George Routledge [1869]; James Thomson's *Seasons*. J. Nisbet, 1859.

of the copies seen had a binder's ticket, so it is not possible to know if these variants are due to the change from one binding firm to another. Nor is it possible to ascertain which of the bindings is the primary one.

Finally, a word about the detection of the signatures, which are often inconspicuous and sometimes deliberately concealed in the design. For instance, the designer's initials may be widely separated (one appearing at the top of the spine and the other at the foot, e.g. Warren, No. X), or may be so minute as to be almost imperceptible without a magnifying glass.[9] Needless to say, the elusiveness of these signatures and of the identity which they conceal is one of the charms of collecting signed publishers' bindings.

II

Lack of binder's name indicates that the volume seen had no ticket. As more than twenty bindings each by Rogers and Warren were seen (and there must be many more) only a representative list is given. For Dudley and Sliegh, all bindings seen are listed.

Signature: WHR and WR

Name: William Harry Rogers (1825-1873)

Biographical note: The eldest son of William Gibbs Rogers (1792-1875) the well known wood-carver. Lionel Cust's article in the *Dictionary of National Biography* (vol. XVII) refers to William Harry Rogers and to other members of this interesting family. The reference to the *Illustrated London News* at the end of Cust's article should be corrected to 10 Apr. 1875, p. 345.

Both father and son are listed in Thieme-Becker, *Künstler Lexikon*, vol. XXVIII, and in Bénézit, *Dictionnaire des peintres*, new ed., 1954, vol. 7.

Work done apart from designs for bindings: Illustration of books, wood-carving, metal-work.

Source of identification:

1. *Emblems of Christian Life.* Illustrated by W. Harry Rogers . . . Griffith & Farran, [1871]. Signature on spine. (See also Nos. VI and VIII). See Plate I.

[9] Walter Reid, *Off Land's End, Homeward Bound or Christmas Eve on Board the "Oberon."* Chas. Griffin & Co., 1867. Signed "A W" on front. *Binder:* W. Bone & Son.

Signed designs for bindings: Unless otherwise described the signature is "WHR" blocked in gold.

II. *The Art Journal Illustrated Catalogue of the Industry of All Nations.* George Virtue [1851]. Signature on front. *Binder:* Bone & Son.

III. Theodore Alois Buckley. *The Great Cities of the Ancient World.* Geo. Routledge & Co., 1852. Signature on front and spine. *Binder:* Bone & Son.

IV. Oliver Goldsmith. *The Vicar of Wakefield,* illus. George Thomas. Joseph Cundall, 1855. Signature on spine. *Binder:* Bone & Son. Variants seen: red morocco; blue cloth; light green cloth.

V. *Sabbath Bells Chimed by the Poets.* Illustrated by Birket Foster. Bell and Daldy, 1856. Signature on spine. *Binder:* Bone & Son.

VI. Henry Mayhew. *The Rhine and its Picturesque Scenery. . . .* Illustrated by Birket Foster. David Bogue, 1856. Signature on both covers and spine. *Binder:* Bone & Son. [The following note on the binding appears in this volume: "The armorial bearings displayed on the embossed ornamental cover used in binding this volume are those of Prussia, Hesse, Darmstadt [etc.] from a design by W. Harry Rogers"]

VII. Henry Mayhew. *The Upper Rhine. . . .* Illustrated by Birket Foster. Routledge, Warne & Routledge, 1860. Signature on spine. *Binder:* Bone & Son.

VIII. William Shakespeare. *The Most Excellent Historie of The Merchant of Venice.* New York, D. Appleton & Co., 1860. Signature on front. ["The emblematical Devices and Ornaments were designed by Harry Rogers and engraved by Edmund Evans"]

The English edition was published by Sampson Low the same year; the binder was Leighton Son & Hodge.

IX. *Quarles' Emblems.* Illustrated by W. Harry Rogers and Charles Bennett. James Nisbet & Co., 1861. Signature on spine: WHR and CHB linked together; WHR on both covers.

X. James Greenwood. *Savage Habits and Customs.* [*Curiosities of Savage Life,* 2nd series] 3rd ed. S. O. Beeton, 1865. Signature on spine. *Binder:* W. Bone & Son.

XI. Walter Thornbury, ed. *Two Centuries of Song.* Sampson Low, Son and Marston, 1867. Signature on spine. (See also A. H. Warren, No. x.)

XII. *Heber's Hymns illustrated.* Sampson Low, Son & Marston, 1867. Signature on front: "W" blocked in gold; on back, "WHR" blocked in blind. *Binder:* W. Bone & Son. Two variants seen: maroon and green.

xiii. Mrs. R. Valentine. *The Home Book of Pleasure and Instruction.* Frederick Warne, 1868. Signature on front: "WR".

xiv. *Christian Lyrics: Chiefly Selected from Modern Authors.* [3rd ed.?] Sampson Low, Son, and Marston, 1868. Signature on front.

xv. *The Student and Intellectual Observer of Science, Literature and Art.* Groombridge & Sons, 1868-71. 5 v. Signature on spine.

xvi. "Quiz" [Charles Dickens]. *Sketches of Young Couples, Young Ladies, Young Gentlemen.* Cassell, Petter, and Galpin [1869]. Signature on front.

xvii. *Men of Mark: A Gallery of Contemporary Portraits. . . .* Photographed by Lock & Whitfield. Sampson Low, Searle & Rivington, 1876-1883. 7 v. Signature on front.

xviii. *Walford's County Families of the United Kingdom.* Chatto & Windus, 1899. Signature on spine and front.

Illustrations for books and magazines: In addition to Nos. i, ii, and viii above:

Art Journal Supplement: The Exhibition of Art Industry in Dublin 1853. Virtue & Co., [1853]. (Title-page, ornaments, etc.)

Art Journal Supplement: The Exhibition of Art Industry in Paris 1855. Virtue & Co., [1855]. (Title-page, ornaments, etc.)

Once a Week, vol. i (1859) and vol. v (1861). Vignettes and illustrations.

Spiritual Conceits, Extracted from the Writings of the Fathers, the Old English Poets. . . . Illustrated by W. Harry Rogers. Griffith & Farran, 1862. This appears to be an earlier edition of *Emblems of Christian Life* (see No. i, above); both are listed by Mario Praz, *Studies in 17th Century Imagery* ii, 141.

Thirty Varieties of the Monogram J.B., by [G. Barclay, W. H. Rogers, *etc.*] [1869]

Edgar Allan Poe. *The Poetical Works.* New illustrated edition. Ward, Lock & Tyler, n.d. ("Head and Tailpieces and initial letters by W. Harry Rogers, engraved by Edmund Evans")

References: Art Journal Illustrated Catalogue of the Industry of All Nations 1851. George Virtue, [1851], pp. 321, 328, 388.

H. G. Bohn. "Artists of the Present Day," in John Jackson, *Treatise on Wood-Engraving,* Henry G. Bohn, 1861, p. 600.

British Museum. *Catalogue of Printed Books 1881-1900.* Ann Arbor, 1946. Vol. 46.

Lewis F. Day. "Victorian Progress in Applied Design." *Art Journal,* Apr. 1887, p. 189.

Lewis F. Day in *Journal of the Society of Arts*, 3 Apr. 1896, p. 455.

C. H. Gibbs-Smith. *The Great Exhibition of 1851, a Commemorative Album*. H. M. S. O. for the Victoria and Albert Museum, 1950. (Facing p. 142 a tailpiece "Finis" signed "WHR" is reproduced.)

J. B. Waring. *Masterpieces of Industrial Art at the International Exhibition 1862*. Day & Son, 1863. Vol. III, plate 206 ("A volume enclosing a series of exquisite etchings by Mr. H. Rogers").

Gleeson White. *English Illustration: the Sixties*. Westminster, A. Constable, 1903, pp. 113, 116.

Observations: Lewis F. Day wrote of Rogers: "His style was based pretty much on one phase of Cinquecento ornament, but there was no mistaking what he did for anyone's but his. He designed some excellent bookbindings for Bone & Son and J. S. Evans. . . . He was an excellent draughtsman too, in which respect he compares more than favourably with John Leighton, his only competitor in designing for printers and bookbinders." (*Art Journal*, Apr. 1887, p. 189.) Rogers also had a literary bent: he was both editor and illustrator of the *Emblems of Christian Life* (see above). The Catalogue of the British Museum also lists (under W. Harry Rogers) *A Bushel of Merry Thoughts* (told in pictures by W. Busch. Described in verse . . . by H. Rogers), 1868.

* * * * *

Signature: A W or W

Name: Albert Henry Warren (5 May 1830-2 Mar. 1911).

Biographical note: Eldest son of Henry Warren (1794-1879), President of the Royal Institute of Painters in Water Colour. Articled to Owen Jones and worked with him for the construction and decoration of the 1851 and 1862 Exhibitions. Assisted Jones also with the illustration of *The Grammar of Ornament* and *The Alhambra*. Made the drawings for St. James's Hall, Piccadilly. Assisted his father in painting panoramas of the Nile and the Holy Land, and helped his uncle John Martin with the designs for the Thames Embankment. Professor of Landscape at Queen's College, London. Gave lessons in illuminating and floral painting to Princess Alice and Princess Helena. His work was exhibited at the Royal Academy and elsewhere in London 1860-70. Volunteer in the Artists' Corps (20th Middlesex). Received grants from the Royal Bounty Fund, 1893, 1896, and 1900.

Source of identification:

1. Robert Buchanan, ed. *Wayside Posies*. Geo. Routledge & Sons, 1867.

This book is advertised with a "superb binding, designed by Albert Warren" in Robert Buchanan's *North Coast & Other Poems*, George Routledge & Sons, 1868. The cover is not signed.

Work done apart from designs for bindings: Painting, illustration of books (illumination, lithography), interior decoration.

Signed designs for bindings: (Signed with monogram, i.e. W
Signed with initials, i.e. A W)

II. Charles Mackay. *The Home Affections*. George Routledge & Co., 1858. Signed with monogram on spine. *Binder:* Burn.

III. *Lays of the Holy Land* . . . James Nisbet, 1858. Signed with monogram on spine. *Binder:* Leighton Son & Hodge.

IV. James Beattie. *The Minstrel*. George Routledge & Co., 1858. Signed with monogram on both covers. Variants seen: blue, red, and green.

V. William Wordsworth. *Poems*. Ed. R. A. Willmott. Routledge, Warnes & Routledge, 1859. Signed with monogram on spine, with initials on both covers. *Binder:* Leighton Son & Hodge. Variants seen: blue, red, and light brown.

VI. Edward McDermott. *The Merrie Days of England* . . . William Kent, 1859. Signed with monogram on front.

VII. Thomas Moore. *Lalla Rookh*. Routledge, Warne & Routledge, 1860. Signed with monogram on spine. *Binder:* Leighton Son & Hodge. See Plate II.

VIII. Thomas Miller. *Common Wayside Flowers*, illus. Birket Foster. Routledge, Warne, and Routledge, 1860. Signed with initials on both covers. *Binder:* Bone & Son.

IX. Isaac Watts. *Divine and Moral Songs for Children*. Sampson Low, Son and Marston, 1866. Signed with initials on front. *Binder:* Bone & Son.

X. Walter Thornbury, ed. *Two Centuries of Song*. Sampson Low, Son and Marston, 1867. Signed with initials on spine. (See also W. H. Rogers, No. XI.)

Another (later?) issue of the 1867 edition is in a different Warren binding: blue smooth cloth blocked in gold, black, and terracotta. Signed with initials on spine, in terracotta.

XI. *Treasures of Art and Beauties of Song*. Ward Lock and Tyler, n.d. Signed with monogram on front.

Illustrations for books:

A Book of Favourite Modern Ballads. Ward Lock & Tyler, 1860.

The Promises of Jesus Christ. Day and Son, [1860]. (Scripture Texts for Churches edited by W. G. Audsley.)

Albert Warren. *A Guide to Beginners in the Art of Illumination.* [1860.]

Ave Maria: A Figure of the Holy Virgin . . . Day and Son [before Nov. 1865]. (Scripture Texts for Churches edited by W. G. Audsley.)

Arms of the Episcopate of Great Britain . . . with notes by the Rev. J. Woodward. 1868.

Albert Warren. *Drawing Examples for Technical and Art Students.* Part I. Eyre & Spottiswoode [1882]. (No more published.)

A Book of Fruits and Blossoms for "Little Folks" to paint. Cassell & Co. [1885].

Albert Warren's Garden Painting Book . . . G. Routledge and Sons [1889].

In addition to the above, the *Catalogue* of the British Museum lists four works with lithographs by Warren after illustrations by Owen Jones and Henry Warren.

References: Publisher's advertisement dated Nov. and Dec. 1865 in W. H. Russell, *The Atlantic Telegraph,* Day & Son, 1866.

British Museum. *Catalogue of Printed Books 1881-1900.* Ann Arbor, 1946, vol. 57 and *Supplement* 1950, vol. 10.

Algernon Graves. *The Royal Academy of Arts, a Complete Dictionary of Contributors* . . . 1769-1904, 1905.

Algernon Graves. *The British Institution 1806-1867, a Complete Dictionary of Contributors,* 1908.

London *Times,* 3 Mar. 1911 (Obituary).

Who Was Who, vol. I (1897-1916).

Observations: The most elaborate bindings, apart from *Wayside Posies,* are III & VII. Both are in Moresque style, appropriate to those particular books but also showing the influence of Owen Jones. IX is another Moresque design.

IV has an unusual design on both covers: red morocco-grained cloth with a floral border blocked in red on gold pasted on in the centre is a piece of flowered cloth (red on a black ground) with a medallion bearing the title blocked in red on gold. There are blue and green variants of this binding in the Robert F. Metzdorf collection. Other volumes with variants of this popular design are:

John Milton. *Comus.* G. Routledge & Co., 1858. Signed with monogram on front. Black and gold on bright green. *Binder:* Bone.

H. W. Longfellow. *The Courtship of Miles Standish* . . . Routledge, Warnes & Routledge, 1859. Two variants seen: red, blocked in blind with central medallion gold blocked in red; black and gold on green. Neither is signed.

Oliver Goldsmith. *Poems.* Ed. R. A. Willmott. George Routledge, 1859. Black and gold on orange-red. Not signed.

William Wordsworth. *The Deserted Cottage.* George Routledge & Co., 1859. Not signed.

* * * * *

Signature: R D

Name: Robert Dudley (active 1858-1891).

Biographical note: Worked in Matthew Digby Wyatt's office. Superintendent of the restorations and monuments and principal draughtsman, under Wyatt, of the Mediaeval and Renaissance Courts of the Crystal Palace at Sydenham in 1854. Designed for Goodall & Son. Accompanied the "Great Eastern" on its cable-laying expedition on the Atlantic Ocean in 1866.

Source of identification:

I. W. H. Russell. *A Memorial of the Marriage of . . . Albert Edward Prince of Wales and . . . Princess Alexandra of Denmark. . . .* Illustrated by Robert Dudley. Day & Son [1864]. Signature on front and spine. Some of Dudley's illustrations for this volume are reproduced in I. K. Fletcher, *Splendid Occasions in English History* 1520-1947, Cassell & Co., 1951, pp. 120 ff. See also Russell's *The Wedding at Windsor,* Day & Son, 1863.

Work done apart from designs for bindings: Painting (oil and water colour), book illustration, designs for playing cards and Christmas cards.

Signed designs for bindings:

II. Richard Henry Smith, Jun. *Expositions of the Cartoons of Raphael . . .* James Nisbet, 1860. Signature on front and spine. *Binder:* Leighton Son & Hodge. Reissued in 1861. See Plate III.

III. John Bunyan. *The Pilgrim's Progress.* Routledge, Warne & Routledge, 1861. Signature on front. *Binder:* Leighton Son & Hodge.

IV. R. A. Willmott, ed. *English Sacred Poetry . . .* Routledge, Warne and Routledge, 1862. Signature on front. *Binder:* Leighton Son & Hodge.

V. Queen Victoria. *Leaves from the Journal of Our Life in the Highlands* [Smith Elder, 1868]. Signature on front. (Presentation copy to Disraeli at Hughenden, seen at the National Book League exhibition "Fine Books from Famous Houses," 1958.)

VI. H. W. Wills (selected by). *Poet's Wit and Humour.* Ward Lock & Tyler, n.d. [c. 1860] Signature on front. *Binder:* Leighton Son & Hodge.

Illustrations for books and magazines: In addition to No. 1 above and *The Wedding at Windsor*, Day & Son, 1863, also by W. H. Russell, the Catalogue of the British Museum lists thirteen volumes illustrated by Dudley. Among them are children's books by J. G. Edgar and A. Elwes; *Manchester Art Treasures Exhibition 1857* . . . ed. J. B. Waring, 1858; *The Navy Almanack* (1860); *The Army Almanack* (1861); *The Library Shakespeare* (1873 *etc.*). W. H. Russell. *The Atlantic Telegraph* (1866); *Monthly Maxims* (1882).

Gleeson White refers to some of Dudley's illustrations for *London Society* and *The Boy's Own Magazine.*

Paintings: Graves lists forty-seven works exhibited by Dudley between 1865 and 1891. Twenty-four of them were shown at the Royal Academy and are mainly sea-pieces and topographical paintings of England, France, Italy, Spain, etc.

The Sigmund Samuel Canadiana Collection in Toronto has two water colours by Dudley of Heart's Content Bay, Newfoundland, where the Atlantic cable was landed. Both are signed and dated 1866. There is also an oil painting of the "Great Eastern" by Dudley in the same collection.

Miscellaneous: The *Catalogue* of the British Museum lists also a book for children: *King Fo, the Lord of Misrule. A Twelfth-Night Story told in Rhyme and Picture by R. Dudley.* De la Rue & Co., 1884, and "*A Series of Christmas Cards designed by R. Dudley,*" Castell Bros. [1887].

References: British Museum. *Catalogue of Printed Books 1881-1900.* Ann Arbor, 1946, vol. 14 and *Supplement*, 1950, vol. 4.

"The Mediaeval Court," p. v.; "The Renaissance Court, " p. 6 in *The Fine Arts Courts in the Crystal Palace: Official Handbook 1854.* Crystal Palace Library and Bradbury & Evans, 1854. 2nd series (North East Side).

George Clulow. "The Origin and Manufacture of Playing Cards" in *Journal of the Society of Arts*, 10 May 1889.

Lewis F. Day. "Victorian Progress in applied design," in *Art Journal*, Apr. 1887, p. 189.

Algernon Graves. *A Dictionary of Artists* . . . 3rd ed., 1901.

Algernon Graves. *The Royal Academy of Arts, a Complete Dictionary of Contributors* . . . 1769-1904, 1905.

F. St. G. Spendlove. *The Face of Early Canada.* Toronto, Ryerson Press, 1958, p. 86.

Victoria and Albert Museum. *Catalogue of Modern Wood-Engravings* by Martin Hardie, 1919, pp. 93, 114.

Gleeson White, *op. cit.*, pp. 58, 85.

Observations: Nos. III, IV and V are all in the "gift-book" style with inlaid panels on the front covers and elaborate blocking in gold and blind. No. II has a delicate "Cinquecento" design with Baroque twisted columns, another example of the eclecticism of the period.

* * * * *

Signature: $

Name: John Sliegh *or* Sleigh (active 1841-1872).

Biographical note: No information found.

Source of identification:

I. *Odes and Sonnets Illustrated* [by Birket Foster with] Ornamental Designs by John Sliegh. George Routledge & Co., 1859. Bound in morocco. Signature on both covers. *Binder:* Leighton Son & Hodge. Variants seen: red and green. (There is a copy of the 1863 edition bound in terracotta pebble-grained cloth in the Robert F. Metzdorf collection.)

Work done apart from designs for bindings: Painting. Illustration of books (etching, wood-engraving, lithography).

Signed designs for bindings:

II. H. W. Longfellow. *Poetical Works.* Routledge, 1856.

III. H. W. Longfellow. *Evangeline.* George Routledge & Co. Signature on both covers. *Binder:* Edmonds & Remnants. Variants seen: bright blue and bright green. See Plate IV.

IV. R. A. Willmott, ed. *The Poets of the 19th Century.* George Routledge & Co., 1857. Signature on spine. *Binder:* Edmonds & Remnants. Variants seen: blue and green.

The cover of the American edition (New York, Harper, 1858) is blue-grey coarse bubble-grain cloth. Sliegh's design is retained but the signature is omitted.

V. Robert Pollok. *The Course of Time.* Illustrated edition. Edinburgh, William Blackwood, 1857. Signature on spine. *Binder:* Edmonds & Remnants.

Illustrations for books: "The Monarch of the Forest" (signed etching) No. 21 in *Passages from Modern English Poets Illustrated by The Junior Etching Club.* Day & Son [1865].

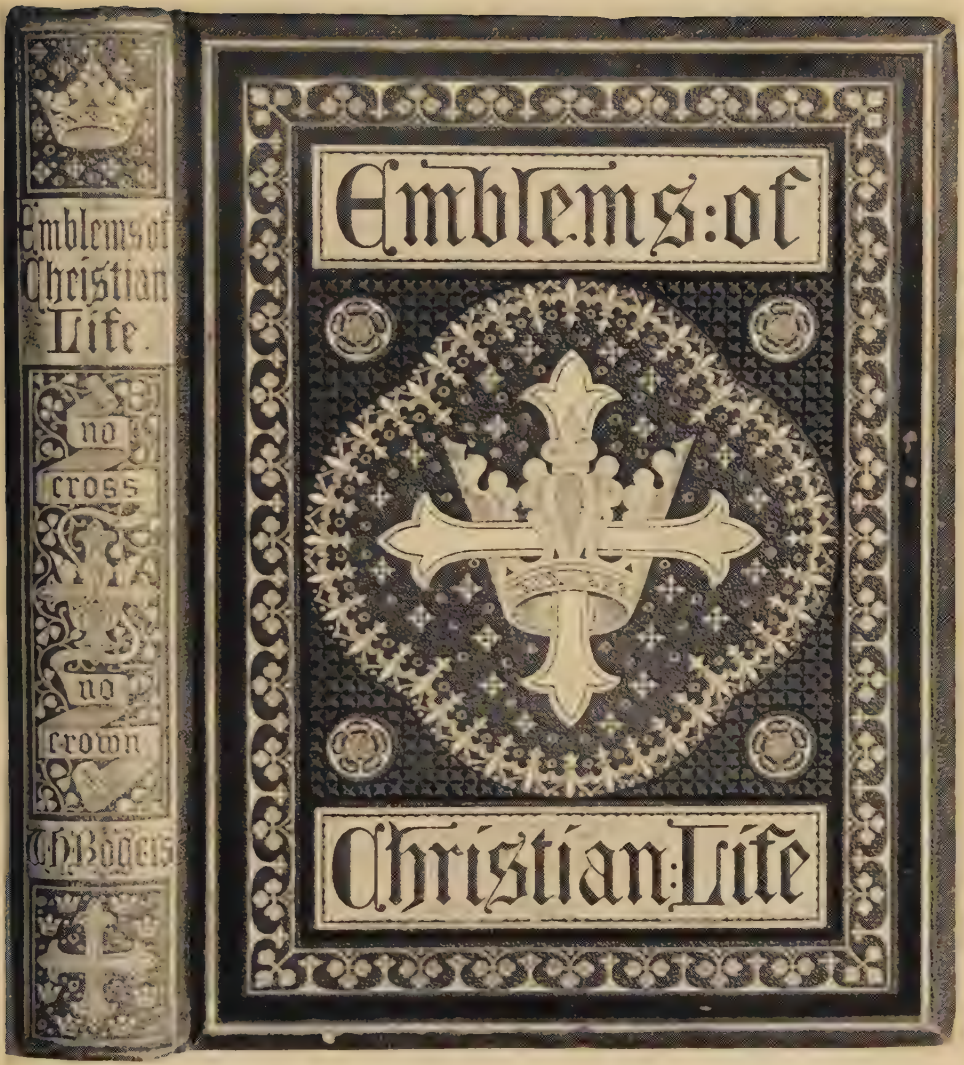

Plate 1. William Harry Rogers, No. 1.

All illustrations are from examples in the collection of the author.

Plate II. Albert Henry Warren, No. VII.

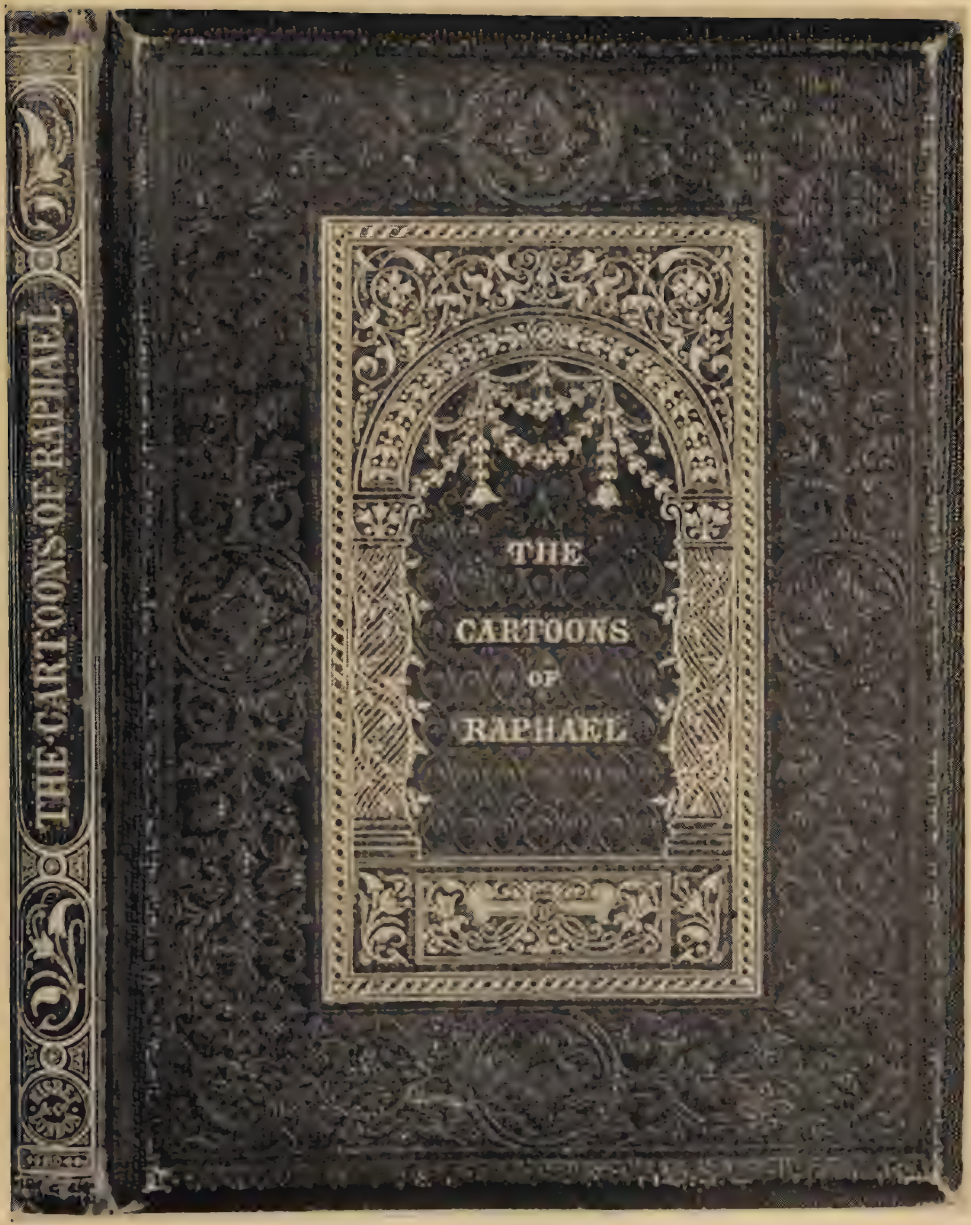

Plate III. Robert Dudley, No. II.

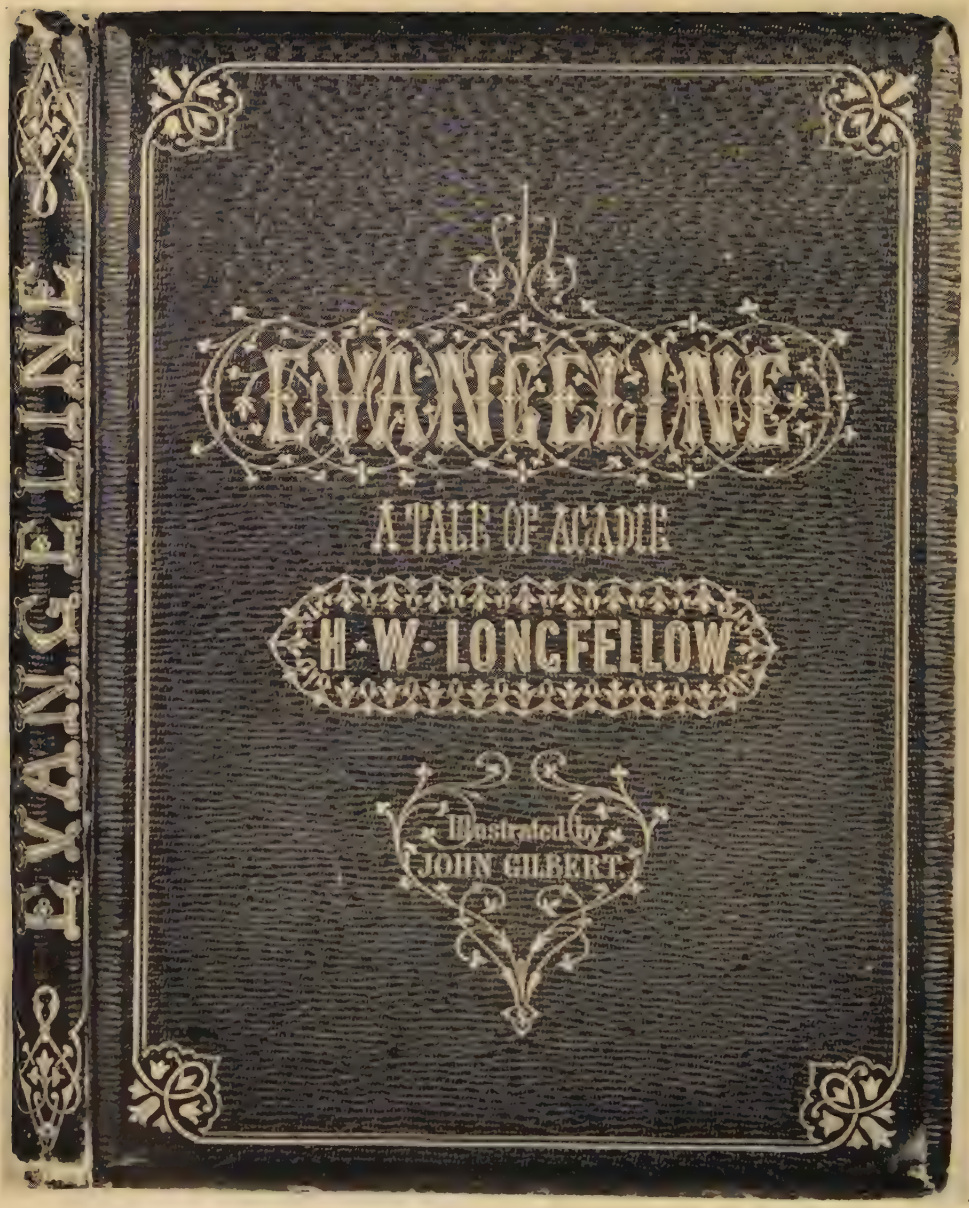

Plate IV. John Sliegh (*or* Sleigh), No. III.

M. Digby Wyatt. *The Industrial Arts of the 19th Century at the Great Exhibition 1851*. Day & Son, 1851-1853 (lithographs).

R. A. Willmott, ed. *English Sacred Poetry* . . . a new ed. Routledge, Warne & Routledge, 1863. (Three signed wood-engravings, pp. 194, 196, 368.)

References: Martin Hardie. *English Coloured Books*. Methuen, 1906, p. 203 (Sleigh).

Algernon Graves. *A Dictionary of Artists Who Have Exhibited in London, 1760-1893*. 3rd ed. 1901.

Gleeson White, *op. cit.*, pp. 110 (Henry Sleigh), 115, 153 (J. Sleigh).

Observations: Graves lists under John Sleigh sixteen works exhibited in London from 1841 to 1872, including one shown at the Royal Academy.

The copy of *Odes and Sonnets Illustrated* in the John Johnson collection, University Press, Oxford, is inscribed: "To William Dalziel this first book from the 'Camden Press' is presented by his brothers . . . 24th Dec. 1858."

It should be noted that Joseph Swain, the well-known engraver of the 'sixties, used a monogram similar to that of Sliegh. An example of Swain's monogram can be seen on p. 223 of W. H. Rogers' *Emblems of Christian Life* (see above).

The five designs listed above are based on geometrical or plant forms, with, in the case of *Evangeline*, elaborate lettering. They are all, although competent, in the conventional Gothic style.

A Checklist of Reviews by Charles Williams

By Lawrence R. Dawson, Jr.

CHARLES W. S. Williams preferred to be commemorated simply as "Poet." But there is ample reason for understanding the title in its broadest sense, for he is known not only as a lyrist, in his earlier volumes of poetry as well as in his later lyric-epic contributions to the Arthurian matter, but also as a critic, dramatist, biographer, editor, lay-theologian, historian, lecturer, and novelist. His work in each genre has received the praise of some of the best authorities. His real contribution to twentieth-century literature has yet fully to be appraised, but evidence has been accumulating in recent years of the realization of his significance, which C. S. Lewis predicted would result in the growth of "Williams scholarship" (*Arthurian Torso*, p. 96).

Williams was also a "maker" as a reviewer, and the extent of his work in this form is suggested by the following checklist. In her edition, *The Image of the City and Other Essays by Charles Williams* (Oxford University Press, 1958), Mrs. Anne Ridler shows the creative nature of his reviews by printing seventeen of them along with a selection from his scattered writings. Mrs. Ridler's book contains the best easily available bibliography of Williams' writings, although she calls it "simply a sketch-map for students." The present list is intended as a further step toward the establishment of the "Williams bibliography."

REVIEWS

1. *The New Witness* XII (2 Aug. 1918), 277 (Theodore Maynard, *Folly and Other Poems*).
2. *The New Witness* XIII (28 Mar. 1919), 444 (Theodore Maynard, *Carven from the Laurel Tree: Essays*).
3. *The New Witness* XV (5 Dec. 1919), 50-51 (Charles Gardner, *William Blake, The Man*).
4. *The New Witness* XV (12 Mar. 1920), 313-14 (A. Clutton-Brock, *Essays in Art*).

5. *The New Witness* XV (19 Mar. 1920), 334-35 (Everilda Parker, *Poems;* M. G. Field, *Ambush and Song;* T. H. Collinson, *A Student's Love Songs;* E. W. Thomas, *Playing Poet in the South;* J. A. M. Alcock, *Primal Airs;* T. W. Earp, *The Gate of Bronze;* Elizabeth Mott, *Dryad's Trove, and Other Poems*).
6. *G. K.'s Weekly* 11 (30 Jan. 1926), 494 (Shane Leslie [comp.], *An Anthology of Catholic Poets;* Coventry Patmore, *The Wedding Sermon*).
7. *The Daily News and Westminster Gazette*, 24 Jan. 1930, 4 (E. Barker, *The Cobra Candlestick;* John Rhodes, *Peril at Cranbury Hall;* Mrs. Victor Rickard, *The Mystery of Vincent Dane;* M. V. Woodgate, *The Secret of the Sapphire Ring*).
8. *The Daily News and Westminster Gazette*, 10 Apr. 1930, 4 (L. Patrick Greeses, *Dynamite Drury Again;* John Milbrook, *A Brideport Dagger;* John Dickinson Carr, *It Walks by Night;* Stacey Bishop, *Death in the Dark*).
9. *The Daily News and Westminster Gazette*, 17 Apr. 1930, 4 (H. C. Bailey, *Mr. Fortune Explains; The Best Detective Stories of the Year 1929;* Dale Collins, *The Fifth Victim;* Gerard Fairlie, *Suspect*).
10. *The Daily News and Westminster Gazette*, 8 May 1930, 4 (Willard K. Smith, *The Bowery Murder;* Virgil Markham, *Shock;* Philip MacDonald, *The Noose*).
11. *The Daily News and Westminster Gazette*, 27 May 1930, 4 (J. J. Connington, *The Two Ticket Puzzles;* Sydney Fowler, *The King Against Anne Bickerton;* H. L. Deakin, *The Secret of the Cove*).
12. *The Daily News and Chronicle*, 4 June 1930, 4 (G. D. H. and M. Cole, *Burglars in Bucks;* Miles Burton, *The Hardway Diamonds Mystery;* Francis D. Grierson, *The Lady of Despair;* Gilbert Collins, *Post Mortem;* Fred M. White, *A Clue in Wax*).
13. *The Daily News and Chronicle*, 11 June 1930, 4 (Victor Sampson, *The Komani Mystery;* Harold MacGrath, *The Green Complex;* Elizabeth Jordan, *The Night Club Mystery;* R. Francis Foster, *Murder from Beyond;* Francis Beeding, *The League of Discontent*).
14. *The News Chronicle*, 7 July 1930, 4 (Jefferson Farjeon, *The Person Called Z;* Joseph Gollomb, *The Subtle Trail;* Vernon Loder, *The Shop Window Murders;* Will Levinrew, *Murder on the Palisades;* J. S. Fletcher, *The House in Tuesday Market;* E. Phillips Oppenheim, *Slane's Long Shots*).
15. *The News Chronicle*, 24 July 1930, 4 (Harry Price, *Rudi Schneider: A Scientific Study of his Mediumship*).
16. *The News Chronicle*, 30 July 1930, 4 (Lyn Brock, *Q.E.D.;* John Rhodes, *Pinehurst;* Tyline Perry, *The Owner Lies Dead;* Annie Haynes, *The Crystal Beads Murder*).
17. *The News Chronicle*, 6 Aug. 1930, 4 (Arnold Fredericks, *The Mark of the Rat;* Charles Barry, *The Avenging Ikon;* R. A. J. Walling, *The Man with the Squeaky Voice;* Cortland Fitzsimmons, *The Bainbridge Murder*).
18. *The News Chronicle*, 14 Aug. 1930, 4 (N. A. Temple-Ellis, *The Cauldron Bubbles;* Agnes Miller, *The Obole of Paradise;* Christopher Bush, *Dead Man Twice;* Lawrence W. Meynell, *Camouflage*).
19. *The News Chronicle*, 26 Aug. 1930, 4 (Henry Wade, *The Dying Alderman;* Leonard Hollingworth, *The Body on the Bus;* Agnes Autumn, *The Gold and Copper Delamonds;* T. C. H. Jacobs, *The Terror of the Torlands*).
20. *The News Chronicle*, 3 Sept. 1930, 4 (Milward Kennedy, *Death in a Deckchair;* Florence Ryerson and Colin Clements, *Seven Suspects;* David Sharp, *When No Man Pursueth;* Hilda Willett, *Diamonds of Death*).
21. *The News Chronicle*, 9 Sept. 1930, 4 (John T. McIntyre, *The Museum Murder;* Marcus Magill, *I Like a Good Murder;* Cecil Freeman Gregg, *The Brazen Confession*).

22. *The News Chronicle*, 15 Sept. 1930, 4 (Freeman Wills Crofts, *Sir John Magill's Last Journey*; Nancy Barr Mavity, *The Body on the Floor*; Hulbert Footner, *The Folded Paper Mystery*).
23. *The News Chronicle*, 18 Sept. 1930, 4 (Giovanni Papini, *Saint Augustine*).
24. *The News Chronicle*, 7 Oct. 1930, 4 (Dorothy L. Sayers, *Strong Poison*; H. Ashbrook, *The Murder of Cecily Thane*; T. Arthur Plummer, *The Murder House*).
25. *The News Chronicle*, 14 Oct. 1930, 4 (R. Austin Freeman, *Mr. Pottermack's Oversight*; Evander Murray, *The Peering One*; Agatha Christie, *The Murder at the Vicarage*).
26. *The News Chronicle*, 16 Oct. 1930, 4 (H. Walter, *Heinrich Heine: A Critical Examination*; Kennedy Williamson, *W. E. Henley: A Memoir*; J. Lewis May, *George Eliot: A Study*; S. C. Cronwright, *Her South African Ancestors*).
27. *The News Chronicle*, 21 Oct. 1930, 4 (M. P. Shiel, *Dr. Krastnki's Secret*; Ellery Queen, *The French Powder Mystery*; A. Wilson, *The Death of Dr. Whitelaw*).
28. *The News Chronicle*, 4 Nov. 1930, 4 (C. S. Forester, *Plain Murder*; J. Jefferson Farjeon, *Mystery on the Moor*; G. D. H. and M. Cole, *Corpse in Canonicals*).
29. *The News Chronicle*, 6 Nov. 1930, 4 (Thomas Cobb, *Crime at Keeper's*; George Birmingham, *The Hymn Tune Mystery*; Anne Austin, *Murder Backstairs*).
30. *The News Chronicle*, 25 Nov. 1930, 4 (F. L. Lucas, *Eight Victorian Poets*).
31. *The News Chronicle*, 1 Dec. 1930, 4 (Gilbert Collins, *Horror Comes to Thripplands*; Victor L. Whitechurch, *Murder at the Pageant*; Francis D. Grierson, *The Mysterious Mademoiselle*).
32. *The News Chronicle*, 9 Dec. 1930, 4 (Frank Townsend, *Heaven*; R. H. Mottram, *Poems New and Old*; Robinson Jeffers, *Dear Judas*; Dorothy Wellesley, *Deserted House*; Dorothy Wellesley [ed.], *A Broadcast Anthology of Modern Poetry*).
33. *The News Chronicle*, 24 Dec. 1930, 4 (Ian Greig, *The Tragedy of the Chinese Mine*; Milton M. Propper, *The Ticker-Tape Murder*; Adam Broome, *Crowner's Quest*).
34. *The News Chronicle*, 29 Dec. 1930, 4 (*The Poems of Lascelles Abercrombie*).
35. *The News Chronicle*, 5 Jan. 1931, 4 (John Stephen Strange, *The Strangler Fig*; Nancy Barr Mavity, *The Other Bullet*; John Rhode, *Tragedy on the Line*).
36. *The News Chronicle*, 21 Jan. 1931, 4 (Laing Hay, *Who Cut the Colonel's Throat?*; J. S. Fletcher, *The Box Hill Murder*; W. W. Masters, *Murder in the Mirror*).
37. *The News Chronicle*, 9 Feb. 1931, 4 (Sydney Fowler, *The Bell Street Murders*; Virginia Tracey, *The Moment After*; Leo Grex, *The Tragedy of Draythorpe*).
38. *The News Chronicle*, 18 Feb. 1931, 4 (Thomas Cobb, *Inspector Bedison and the Sunderland Case*; E. R. Punshon, *Proof Counter Proof*; Rufus King, *Murder by Latitude*).
39. *The News Chronicle*, 2 Mar. 1931, 4 (N. Temple-Ellis, *Quest*; G. D. H. and M. Cole, *The Great Southern Mystery*; Miles Burton, *The Three Crimes*; Anthony Abbot, *The Murder of Geraldine Foster*).
40. *The News Chronicle*, 5 Mar. 1931, 4 (Lascelles Abercrombie, *The Sale of St. Thomas*).
41. *The News Chronicle*, 9 Mar. 1931, 4 (S. C. Roberts, *Dr. Watson*).
42. *The News Chronicle*, 18 Mar. 1931, 4 (Francis Hes, *Malice Aforethought*; George Limnelius, *Tell No Tales*; Eden Philpotts, *Found Drowned*).
43. *The News Chronicle*, 6 Apr. 1931, 5 (Anne Austin, *The Avenging Parrot*; F. Wills Crofts, *Mystery in the Channel*; Philip MacDonald, *The Choice*; Bruce Graeme, *A Murder of Some Importance*).

44. *The News Chronicle*, 7 Apr. 1931, 4 (Neil Gordon, *Murder in Earl's Court;* Marcus Magill, *Murder Out of Tune;* John Cobnor, *The Four Answers*).
45. *The News Chronicle*, 15 Apr. 1931, 4 (Richard Keverne, *The Fleet Hall Inheritance;* E. M. Channon, *The House with No Address;* David Sharp, *My Particular Murder;* Kenneth Perkins, *The Horror of the Juvenal Manse*).
46. *The News Chronicle*, 5 May 1931, 4 (M. G. Kiddy, *Killing No Murder;* Luke Allen, *The Jungle Crime;* M. G. Eberhart, *The Mystery of Hunting's End;* Mrs. Baillie Reynolds, *Whereabouts Unknown*).
47. *The News Chronicle*, 11 May 1931, 6 (Milward Kennedy, *Corpse in Cold Storage;* C. M. Mills, *Author in Distress;* A. K. Chase, *Danger in the Dark;* Louis Joseph Vance, *Encore the Lone Wolf*).
48. *The News Chronicle*, 19 May 1931, 4 (Walter Proudfoot, *Crime in the Arcade;* Don Basil, *Cat and Feather;* A. C. and Carmen Eddington, *The Monkshood Murder*).
49. *The News Chronicle*, 10 June 1931, 4 (A. Fielding, *The Upfold Farm Mystery;* John Rhode, *The Hanging Woman;* Charles Kingston, *The Great London Mystery*).
50. *The News Chronicle*, 17 June 1931, 4 (Collin Brooks, *Three Yards of Cord;* Christopher Bush, *Dancing Death;* Milton M. Propper, *And Then Silence*).
51. *The News Chronicle*, 15 July 1931, 4 (Austen Allen, *Live Wire;* Moray Dalton, *The Night of Fear;* Cecil Waye, *Murder at Monk's Farm*).
52. *The News Chronicle*, 30 July 1931, 4 (Leslie Despard, *The Crime Without a Flaw;* Arthur W. Upfield, *The Sands of Windee;* Alan Thomas, *The Stolen Cellini*).
53. *The News Chronicle*, 25 Aug. 1931, 4 (John Goodwin, *Blood Money;* Victoria Lincoln, *The Swan Island Murders;* Carl Clausen, *Jaws of Circumstance*).
54. *The News Chronicle*, 7 Sept. 1931, 4 (Agatha Christie, *The Sittaford Mystery;* Philip MacDonald, *The Wraith;* Bruce Hamilton, *Hue and Cry*).
55. *The News Chronicle*, 16 Sept. 1931, 4 (Neville Brand, *The Winning Trick;* Sydney Fowler, *The Hanging af Constance Hillier;* Stuart Martin, *The Hangman's Guests;* Hazel Phillips Hanshew, *The Riddle of the Winged Death*).
56. *The News Chronicle*, 7 Oct. 1931, 4 (Herbert Adams, *The Crime in the Dutch Garden;* Martin Porlock, *Mystery at Friar's Pardon;* Anthony Abbot, *The Crime of the Century*).
57. *The News Chronicle*, 22 Oct. 1931, 4 (Henry James Forman, *The Rembrandt Murder;* George Bettany, *The Secret of the Swamp;* Cecil Freeman Gregg, *The Double Solution;* Lawrence Vail, *Murder! Murder!*).
58. *The News Chronicle*, 17 Nov. 1931, 4 (Philip MacDonald, *Harbour;* Bruce Graeme, *Unsolved;* Vernon Loder, *Red Stain;* J. S. Fletcher, *Murder in Fine Degree*).
59. *The News Chronicle*, 9 Dec. 1931, 4 (G. D. H. and M. Cole, *Dead Man's Watch;* John Stephen Strange, *Murder Game;* Ian Greig, *Murder at Lintercombe;* Rupert Grayson, *Death Rides the Forest*).
60. *The News Chronicle*, 14 Dec. 1931, 4 (L. A. G. Strong, *Common Sense about Poetry;* L. A. G. Strong, *Selected Poems;* G. F. Bradby, *Parody and Dust Shot;* Edna St. Vincent Millay, *Fatal Interview;* A. K. Sabin, *East London Poems*).
61. *The News Chronicle*, 1 Jan. 1932, 4 (Glen Trevor, *Murder at School;* Erle Spencer, *Stop Press*).
62. *The News Chronicle*, 7 Jan. 1932, 4 (Anthony Gilbert, *The Body on the Beam;* Freeman Wills Crofts, *Sudden Death;* Christopher Bush, *Dead Man's Music*).
63. *The News Chronicle*, 13 Jan. 1932, 4 (Lascelles Abercrombie [comp.], *New English Poems: A Miscellany of Contemporary Verse*).

64. *The News Chronicle*, 25 Jan. 1932, 4 (Gregory Baxter, *Climax at the Falls*; Robin Forsythe, *The Polo Ground Mystery*; J. S. Fletcher, *Murder in the Squire's Pew*).

65. *The News Chronicle*, 10 Feb. 1932, 4 (E. R. Punshon, *Genius in Murder*; Christopher Bush, *Cut Throat*; Virgil Markham, *The Devil Drives*; Seldon Truss, *Turmoil at Brede*).

66. *The News Chronicle*, 7 Mar. 1932, 4 (Martin Porlock, *Mystery in Kensington Gore*; Anthony Abbot, *Murder of the Night Club Lady*; Collin Brooks, *Mad-Doctor Merciful*; E. Phillips Oppenheim, *Moran Chambers Smiled*).

67. *The News Chronicle*, 16 Mar. 1932, 4 (K. S. Daiger, *Fourth Degree*; Jackson Budd, *I Stood in the Shadow of the Black Cap*; A. N. Hodges, *The Bancaster Mystery*).

68. *The News Chronicle*, 22 Mar. 1932, 4 (Molly Thynne, *Murder in the Dentist's Chair*; P. R. Shore, *The Death Film*; John F. Turner, *Death Must Have Laughed*; Eimar O'Duffy, *The Bird Cage*).

69. *The News Chronicle*, 27 Apr. 1932, 4 (Babette Hughes, *Murder in the Zoo*; David Hume, *Bullets Bite Deep*; Oliver Stoner, *The End of Mr. Davidson*).

70. *The News Chronicle*, 2 June 1932, 4 (Anthony Berkeley, *Murder in the Basement*; Bruce Graeme, *Gigins Court*; Peter Black, *Which of Them?*).

71. *The News Chronicle*, 5 July 1932, 4 (Ellen Wilkinson, *The Division Bell Mystery*; Fred Andrews, *The Theatre Crime*; Miles Burton, *Murder at the Moorings*; Hulbert Footner, *The Casual Murderer*).

72. *The News Chronicle*, 18 July 1932, 4 (Sydney Horler, *Tiger Standish*; Roger East, *The Mystery of the Monkey-Gland Cocktail*; Nigel Orde-Powlett, *The Cast to Death*; Gilbert Collins, *Chinese Red*).

73. *The News Chronicle*, 28 July 1932, 4 (Ellery Queen, *The Greek Coffin Mystery*; David Sharp, *I, the Criminal*; Louise Eppley and Rebecca Gayton, *Murder in the Cellar*).

74. *The News Chronicle*, 23 Aug. 1932, 4 (Robert Hare, *Spectral Evidence*; Gregory Baxter, *Murder Could Not Kill*; N. A. Temple-Ellis, *Six Lines*).

75. *The News Chronicle*, 7 Sept. 1932, 4 (G. E. Newsom, *The New Morality*).

76. *The News Chronicle*, 21 Sept. 1932, 4 (R. C. Ashby, *Plot Against a Widow*; R. C. Woodthorpe, *The Public School Murder*; E. M. Channon, *The Gilt-Edged Mystery*).

77. *The News Chronicle*, 7 Oct. 1932, 4 (Philip MacDonald, *Rope to Spare*; Anthony Rolls, *Lobelia Grove*; O. Patrick, *Cottage Sinister*; G. B. H. Logan, *The Eternal Moment*).

78. *The News Chronicle*, 13 Dec. 1932, 4 (Victor L. Whitechurch, *Murder at the College*; David Frome, *The By-Pass Murder*; J. Jefferson Farjeon, *Trunk Call*; J. C. Connell, *A Hundred Mysteries for Armchair Detectives*).

79. *The News Chronicle*, 21 Dec. 1932, 4 (J. H. Wallis, *Murder by Formula*; R. Austin Freeman, *When Rogues Fall Out*; G. D. H. and M. Cole, *Death of a Star*; J. Jefferson Farjeon, *Ben Sees It Through*).

80. *The News Chronicle*, 3 Jan. 1933, 4 (J. D. Carr, *Poison in Jest*; Robert J. Casey, *The Secret of the Dark Room*; C. F. Gregg, *The Body Behind the Bar*; Russell Thorndyke, *The Water Witch*).

81. *The News Chronicle*, 31 Jan. 1933, 4 (Alice Campbell, *The Murder of Caroline Bundy*; Philip MacDonald, *Death on My Left*; George Dilnot, *The Thousandth Case*; Gilbert Collins, *The Channel Million*).

82. *The News Chronicle*, 13 Feb. 1933, 4 (Clifford Orr, *The Wailing Rock Murders*; Milton M. Propper, *Murders of an Initiate*; Leonard Hollingworth, *Dead Man's Alibi*; J. S. Fletcher, *Who Killed Alfred Snowe?*).

83. *The News Chronicle*, 1 Mar. 1933, 4 (F. A. Gallimore, *The Ebony Mirror;* "Diplomat," *The Corpse on the White House Lawn;* Georgette Heyer, *Why Shoot a Butler?*).

84. *The News Chronicle*, 7 Apr. 1933, 4 (F. W. Crofts, *The Hog's Back Mystery;* Francis Beeding, *The Two Undertakers;* Neville Brand, *Death in the Forest;* Val Gielgud and Holt Marvell, *Under London*).

85. *The News Chronicle*, 26 Apr. 1933, 4 (Philip MacDonald, *R.I.P.;* S. S. Van Dine, *The Kennel Murder Case;* Sydney Horler, *The Man Who Shook the Earth;* Richard Essex, *Slade Scores Again*).

86. *Time and Tide* XIV (29 Apr. 1933), 517-18 (Christopher Hollis, *Erasmus*).

87. *The News Chronicle*, 5 June 1933, 5 (J. C. Masterman, *An Oxford Tragedy;* Paul McGuire, *There Sits Death;* G. E. Rochester, *Traitor's Rock;* James Corbett, *Murder at Pringlehurst*).

88. *The News Chronicle*, 14 June 1933, 7 (Ellery Queen, *The American Gun Mystery;* John Rhode, *The Claverton Mystery;* Sydney Horler, *Harlequin of Death;* Jackson Cole, *Gun Justice;* E. P. Oppenheim, *Many Mysteries*).

89. *The News Chronicle*, 26 July 1933, 7 (N. B. Mavity, *The Fate of Jane McKenzie;* Kenneth Ingram, *Death Comes at Night;* Taffrail, *Dover-Ostend;* Edward Woodward, *Dr. Greenfingers*).

90. *The Listener* X (9 Aug. 1933), 218 (Countess Alexandra Tolstoy, *The Tragedy of Tolstoy*).

91. *Week-End Review*, VIII (12 Aug. 1933), 168-69 (David Larg, *Trial by Virgins*).

92. *Week-End Review* VIII (26 Aug. 1933), 213-14 (Edward Shanks, *Poems*).

93. *Week-End Review* VIII (6 Sept. 1933), 275 (Gerald Bullett [ed.], *The English Galaxy: An Anthology of Shorter Poems*).

94. *The News Chronicle*, 8 Sept. 1933, 7 (Jackson Gregory, *The Second Case of Mr Paul Savoy;* Louis F. Booth, *The Bank Vault Mystery;* Leo Grex, *The Lonely Inn Mystery;* Carroll J. Daly, *The Amateur Murderer;* Sydney Horler, *The Menace*).

95. *Week-End Review* VIII (7 Oct. 1933), supplement, 358-59 (T. Earle Welby, *A Popular History of English Poetry*).

96. *The News Chronicle*, 27 Oct. 1933, 4 (Armstrong Livingston, *Murder is Easy;* E. C. R. Lorac, *Death on the Oxford Road;* G. D. H. and M. I. Cole, *The Affair at Aliquid;* Maxwell March, *Other Man's Danger;* E. S. Gardner, *The Case of the Velvet Claws*).

97. *Week-End Review* VIII (18 Nov. 1933), 525 (Charles Williams, *Reason and Beauty in the Poetic Mind*).

98. *The News Chronicle*, 22 Dec. 1933, 4 (John Creasey, *Redhead;* Maurice Leblanc, *The Double Smile;* James Corbett, *Death Comes to Fanshawe;* Charles Barry, *The Wrong Murder Mystery;* C. St. John Sprigg, *Fatality in Fleet Street*).

99. *The News Chronicle*, 29 Dec. 1933, 4 (H. C. Bailey, *Mr. Fortune Wonders;* Sax Rohmer, *The Bride of Fu-Manchu;* Victor McClure, *The Clue of the Dead Goldfish;* L. R. Gribble, *The Secret of Tangles;* E. A. Aldrich, *The Judson Murder Case*).

100. *The News Chronicle*, 17 Jan. 1934, 4 (Dorothy L. Sayers, *The Nine Tailors;* S. S. Van Dine, *The Dragon Murder Case;* Agatha Christie, *Murder on the Orient Express;* R. C. Woodthorpe, *A Dagger in Fleet Street;* Alan Brock, *By Misadventure*).

101. *The News Chronicle*, 2 Feb. 1934, 4 (E. Phillips Oppenheim, *The Gallows of Chance;* David Sharp, *Marriage and Murder;* Maurice G. Kiddy, *The Orange Ray;* Maurice B. Dix, *Murder at Grasmere Abbey;* Adam Bliss, *The Campden Ruby Murder*).

102. *The News Chronicle*, 20 Feb. 1934, 4 (Anthony Skene, *Gallows Alley;* W. F. Harvey, *The Mysterious Mr. Badman;* John W. Vandercook, *Murder in Trinidad;* Talbot Mundy, *The Red Flame of Erinpura;* Seldon Truss, *They Came by Night*).

103. *The News Chronicle*, 15 Mar. 1934, 4 (Freeman Wills Crofts, *12.30 from Croydon;* C. Daly King, *Obelists En Route;* Val Gielgud and Holt Marvell, *Death at Broadcasting House;* M. J. Freeman, *The Murder of a Midget*).

104. *Time and Tide* XV (21 Apr. 1934), 510, 512 (John Masefield, *End and Beginning;* Willoughby Weaving, *Spoils of Time;* John Mavrogordato, *Elegies and Songs;* George R. Hamilton, *John Lord, Satirist;* Imre Madach, *The Tragedy of Man*).

105. *The News Chronicle*, 1 May 1934, 4 (John Alexander, *Murder at the Eclipse;* J. V. Turner, *Murder—Nine and Out;* Robert Mason, *Murder to Measure;* S. H. Page, *Fool's Gold;* Clifton Robbins, *Smash and Grab*).

106. *The News Chronicle*, 4 June 1934, 4 (Ronald A. Knox, *Still Dead;* G. D. H. and M. Cole, *Death in the Quarry;* Valentine Williams, *The Portcullis Room;* Lawrence R. Bourne, *Stark Naked*).

107. *The News Chronicle*, 18 June 1934, 4 (E. R. Punshon, *The Cross-Word Mystery;* Dashiel Hammett, *The Thin Man;* Douglas G. Browne, *Plan XVI;* Grey Morton, *The 3-7-9 Murder*).

108. *The News Chronicle*, 3 Aug. 1934, 4 (Henry Wade, *Constable, Guard Thyself;* Clive Ryland, *Murder on the Cliff;* Roger East, *The Bell is Answered;* Bruce Graeme, *An International Affair;* Angus MacVicar, *Death by the Mistletoe*).

109. *The News Chronicle*, 23 Jan. 1935, 4 (E. Laurie Long, *As They Rise;* Harry S. Keeler, *Ten Hours;* Nellie Child, *The Diamond Ransom Murders;* R. A. J. Walling, *The Five Suspects*).

110. *The News Chronicle*, 15 Feb. 1935, 4 (Agatha Christie, *Three Act Tragedy;* R. C. Woodthorpe, *Death in a Little Town;* Guy Morton, *The Ragged Robin Murders;* Collin Brooks, *Frame Up;* Ben Bolt, *The Crooked Sign;* George Norsworthy, *Dames Errant*).

111. *G. K.'s Weekly* XXII (5 Mar. 1936), 382-83 (Edith Sitwell, *Victoria of England*).

112. *G. K.'s Weekly* XXIII (2 Apr. 1936), 52-53 (The Home University Library).

113. *G. K.'s Weekly* XXIII (30 Apr. 1936), 114-15 ("The Biography of Mr. William Hayley," by himself).

114. *G. K.'s Weekly* XXIII (28 May 1936), 178-79 (E. C. Bentley and H. Warner Allen, *Trent's Own Case*).

115. *G. K.'s Weekly* XXIII (18 June 1936), 229-30 (Hilaire Belloc, *An Essay on the Restoration of Property*).

116. *G. K.'s Weekly* XXIII (23 July 1936), 306-07 (Dennis Wheatley and J. G. Hinks, *Murder off Miami*).

117. *The Sunday Times*, 7 Mar. 1937, 15 (J. M. Baker, *Henry Crabb Robinson*).

118. *The Sunday Times*, 30 May 1937, 14 (Emile Cammaerts, *The Laughing Prophet*).

119. *The Sunday Times*, 6 June 1937, 12 (Raoul Brice, *The Riddle of Napoleon;* Eugene Tarlé, *Bonaparte.* Trans. John Cournos).

120. *The Sunday Times*, 4 July 1937, 8 (L. C. Knights, *Drama and Society in the Age of Jonson;* Felix E. Schelling, *Shakespeare Biography and Other Papers*).

121. *The Sunday Times*, 12 Sept. 1937, 7 (F. Warburton Lewis, *Saul of Tarsus;* Hugh Pope, *St. Augustine of Hippo*).

122. *The Sunday Times*, 26 Sept. 1937, 10 (Otto Eisenschiml, *Why Was Lincoln Murdered?*).

123. *The Sunday Times*, 10 Oct. 1937, 8 (John O'Connor, *Father Brown on Chesterton*).
124. *The Sunday Times*, 17 Oct. 1937, 13 (M. R. Ridley, *Shakespeare's Plays: A Commentary*).
125. *The Sunday Times*, 14 Nov. 1937, 15 (Edmund Pearson [ed.], *Trial of Lizzie Borden*).
126. *Time and Tide* XVIII (4 Dec. 1937), 1674, 1676 (W. B. Yeats, *A Vision*).
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Bibliographical Notes

Some New Editions from the Reign of James II

In 1685 James II ascended the throne of England. A Roman Catholic at heart in the midst of a Protestant, one might say a violently Protestant, country, he tried by fits and starts to impose his Roman Catholicism upon the country. The most he could accomplish was the issuance of a Declaration of Toleration before he was driven from the country in 1688 by alarmed Protestants who were afraid that, among other things, he might produce an heir who would also be a Roman Catholic.

It was one of the inconsistencies of his short reign that, although he refused to allow criticism of the Roman Catholicism from the pulpit, he paid little attention to the same criticism when it came from the presses of England in the form of pamphlets. The Catholics knew during this period a freedom, little as it was, which they had not known for some time before and would not know for some time after James II. This produced a flood of pamphlets from both sides to which, for some reason, historians and theologians have paid almost no attention. The Roman Catholics have perhaps given it more attention than have the Protestants.

The principal controversialist on the Catholic side was John Gother,[1] a convert from Presbyterianism. He contributed at least thirteen pamphlets to the warfare, some of which brought three or four replies apiece. More than eleven Protestant writers undertook to refute his arguments. Either this was a very popular controversy or each pamphlet was printed in a very small edition, for many of the pamphlets on both sides went into two or three editions. For example, Gother's first pamphlet, which began the "Representing controversy," *A Papist Misrepresented and Represented; or, a Two-fold Character of Popery*, went through five editions the same year it was published, 1685. This was a profitable period for the booksellers of London who chose to stock these pamphlets and for the printers, including Henry Hills, the printer to James II, who undertook their printing.

Probably because it is only possible to distinguish some of the editions of these pamphlets by a page-by-page, line-by-line comparison, Wing sometimes lists

[1] For Gother's life see "John Goter" in *Dictionary of National Biography* (New York, 1890), XXII, 267f. and "John Gother" in John Gillow, *A Literary and Biographical History, or Bibliographical Dictionary of English Catholics* (London), II, 340-46.

only one edition of a title, when two or three may actually exist. Such is the case with two pamphlets written by John Gother. *Reflections upon the Answer to the Papist Misrepresented; Directed to the Answerer* appeared in several editions and states. (Wing lists only one.) *An Amicable Accommodation of the Difference between the Representer and the Answerer* has two editions dated in the same year, 1686. (Wing lists only one.)

I. John Gother. *Reflections upon the Answer.*
[*published without a title page*]
HT] REFLECTIONS | Upon the | ANSWER | To the PAPIST | Miſ-repreſented, &c. | Directed to the | ANSWERER.
Coll: 4^0, A-B^4 C^2, 10 leaves, pp. 1-19, [*1*]. (*var.* not signing C2) [Arabic numbers for paging centered at top and enclosed in parentheſes.]
Contents: A1 HT with S^5IR, I have perus'd your *Anſwer*, etc. On C2 *FINIS*. $C2^v$ blank
CW] A2 (wound-)ing ["ing] $A3^v$ (on-)ly $B4^v$ (in-)ſtead $C1^v$ *ad*
Type: Text ($A1^v$) 34 lines 160(172) x 94(114) mm. 94R & It; (B3) 33 lines 155½(168½) x 95(109) mm. 94R & It. [$A is set in 34 lines. $BC are set in 33 lines.]
Watermark: Foolscap.
Notes: Wing G1348
Copies:[2] NjPT (Pamph. Pur. Coll.) MH (*EC 65. G7128. 686r2) CSmH (33336) NNUT (1685. G68)

IA. John Gother. *Reflections upon the Answer.*
Same as I except $AC tied up or completely reset as follows: Tied up; A1 $A2^v$ A3 $A4^v$ C1 C2 : Reset; $A1^v$ A2 $A3^v$ A4 $C1^v$
Type: Text ($A1^v$) 34 lines 159(171½) x 94(114) mm. 94R & It. Rest as in I.
Copies: MiU (BX5135.G68) CtY CSmH (63363) NNUT (1687 C58 v.11)

II. John Gother. *Reflections upon the Answer.*
[*published without a title page*]
HT] REFLECTIONS | etc. as in I.
Coll: As in I.
Contents: As in I except S^5 on A1 is inverted.
CW] $A1^v$ (wound-)"ing $A3^v$ only $B4^v$ (in-)ſtead [ſteed] $C1^v$ *ad*
Type: Text ($A1^v$) 34 lines 161(173) x 94(115) mm. 95R & It; (B3) 33 lines 154½(166) x 93(110) mm. 94R & It. Rest as in I.
Watermark: As in I.
Copies: NjPT (Pamph. Pur. Coll.) MH (*EC 65. G7128. 686r2b) NNUT (1686 S41) $C of ICN copy.

[2] The NjPT, MiU, and CtY copies were examined personally. The CSmH copies were seen on microfilm. The MH, ICN, and NNUT copies were reported on by the respective librarians in response to a check sheet.

III. John Gother. *Reflections upon the Answer.*
[*published without a title page*]
HT] REFLECTIONS | Upon the | ANSWER [S inverted] | etc. as in I.
Coll: As in I.
Contents: As in I.
CW] As in II except C1^{v} own
Type: Text (A1^{v}) 34 lines 162(174) x 94½(114) mm. 95R & It; (B3) 33 lines 154½(167) x 95(110) mm. 94 R & It. Rest as in I.
Watermark: As in I.
Copies: NjPT (Pamph. Pur. Coll.) $AB of ICN copy

IIIA. John Gother. *Reflections upon the Answer.*
Same as III except $A completely reset and thus the S in ANSWER in the HT is normal. The type measurements of A1^{v} probably differ.
Copies: CSmH (151968)

A line by line comparison of these shows that there has been considerable resetting of type. Since none is dated, the problem is to determine which setting has priority. The following is a table of the errors found in each, together with the correct reading.

TABLE OF ERRORS

	Edition I	Edition IA	Edition II	Edition III	Edition IIIA	Correct Reading
A1 HT				s in ANSWER inverted		
line 1			s of s^{5}IR inverted			
A1^{v} line 2				put-		pur-
24		of	of	of	of	or
33				5672		1672
A2 line 3	*tis*					*'tis*
8		Argument	Argument	Argument	Argument	Agreement
17		Nor	Nor	Nor	Nor	Now
A2^{v} line 6-7				and | and		and
9	yeild,	yeild,				yield,
12	Ile	Ile				I'le
A3 line 17			enform	enform		Inform
A3^{v} line 33				the the		the
A4 line 15	Popes	Popes	Popes	Popes		Pope's
16			Council,	Council,	Council,	Council?
18			Council?	Council?	Council?	Council,
A4^{v} line 18			then	then		than
30				lacks words "of matter"		
B1 line 20	or					and
25	it's					its
B3^{v} line 23	Chuch					Church

	Edition I	Edition IA	Edition II	Edition III	Correct Reading
B4 line 8				Repreſented,	Repreſented it,
31	ee'n		ee'n		e'en
B4v line 2				Pope's	Popes
11			*Snpream*		*Supream*
27	uot				not
C1 line 1			ſteed	ſteed	ſtead
8	Ile				I'le
18				*delcars:*	*declare:*
21	Ile				I'le
C2 line 1	wee'l	wee'l			we'l
3			you	you tell	your to tell
12-13				*Expe- | dient*	*Experience*

Of the twelve errors in I, seven occur in it alone. Two of these errors were press corrected in IA (the ones on C1). Of the thirteen errors in II, two occur in it alone. Of the twenty-one errors in III, eleven occur in it alone. These eleven errors occurring in III alone were serious, possibly indicating rapid composition. IIIA was composed with greater care. The remainder of the errors are shared with other settings.

There are some 250 variations in punctuation and spelling. In 90 per cent of these the order of agreement of readings, when there is agreement, is I with IA with II with III with IIIA.

Therefore, assuming that (1) the early editions have the least errors and (2) that each edition uses the previous one as copy and therefore will contain the variations of that edition as well as adding new variations, but for the most part will not revert to the variations of the previous edition, the order given above is the correct order of publication for these settings.

From this evidence, the printing history of this pamphlet would seem to be as follows: The pamphlet was set and printed. It proved to be popular, as had previous titles in this controversy. This must have been expected by the printer, for he tied up one forme of $A and two pages $C, but distributed the other forme and page. Either in anticipation of the demand or because of it, he printed a large number of $B without removing the type from the press. He then reset the forme of $A and the one page of $C and reprinted these sheets. It would appear, because of this resetting of one page of $C and the storage of the other two pages, that $C was originally printed before $B. Then the printer distributed all the type.

The demand continued heavy and the order came to print another edition. The whole pamphlet was reset and printed, after which the type was redistributed. The sheets soon ran low, while the demand continued, so a third edition was set and sent to the bookseller. Some of the sheets of the second edition must have remained unsold at the time the third edition was received, since the two editions became mixed. Finally the printer received an order for some more sheets of $A. Since he has distributed his type, he had to reset. Did something happen to $A of the third edition to necessitate this resetting? This new setting was bound with the remaining sheets of the third edition. Now the demand was satisfied.[3]

The Table of Unique Readings which follows lists the spellings or punctuations of words which are unique to the particular setting and are not found in the others. These ensure a more accurate identification of the editions and states. The differences in line endings (le) are not given, only the number of the line endings which are unique.

[3] The *Catalogue of the McAlpin Collection of British History and Theology* (New York, 1929) states in a note under this title that it is "part of the Third Part of his Papist Misrepresented: 1687; with separate register and pagination." (IV, 246) The question arises: Was this actually reprinted this late or is this merely a consequence of binding? That this pamphlet did not originally appear this late can be seen from an examination of the titles in this series of pamphlets. Its readings agree with Edition IA. Therefore its presence here is a consequence of binding.

TABLE OF UNIQUE READINGS

		Edition I	Edition IA	Edition II	Edition III	Edition IIIA
A1	line 9				controverſie,	
	12				If	
	le	14				
A1v	line 2					
	8				put- *Ignorant*, *Willful*	
		miſtakes.				
	24	or but				
	25	ſee				
	28		Foundation,			
	30	three				
	33				5672	
	le	5				
A2	line 3	*tis*				
	6					abſur'd
	7	printed				
	8	Agreement				
					ſhewn	
	9	ſix				
	17	Now				
	22		me:			
	23	Friends				
	34					Senſes
	CW	ing				
A2v	line 3	ſatiſfaction				
	4					Sins;
	5					Means
	6-7				and | and	
	8					however, Point;
	9	yeild, And				
	10	ſay				
	12	Ile				
	16					*hear*
	19				*miſtakes*	
	20					Point; That
	24	*repreſent*				
	27					for,
	28					*inſipientibus*
	30					Complaint
	le					2-6, 13-22

TABLE OF UNIQUE READINGS

		Edition I	Edition IA	Edition II	Edition III	Edition IIIA
A3	line 3					*real*,
	4	Caſt				
						it,
	8	*repreſented.*				
	10					ction
						firſt
	12					Trent
	14	*received?*				
	17	Inform				inform
	19	altho				
	20					Places
	25				World;	
		and				
	29					*Miſtake.*
	32				difficulty	
	34					*ſenſe*:
		it				
	le	2				2-7, 9-28
A3v	line 2	*Sence*				
	11	*Sence*				
	22	remember				
	33				the the	
A4	line 10	*Prelate*,				
	11					Priviledg
	14					*Judgment*:
	16	Council?	Council?			
	26				acknowledg,	
A4v	line 3	follow'd				
	5					(*p.*
	7					*Goodneſs*
	8					Quali-
	11	*Sex.*				*ſect.*
	14				*ſence*	*Senſe*
						(*pag.*
	15				*Infalibillity*,	
						Pope's
						Perſonal
	16					(*pag.*
						And
	17					Repreſentation
	19					Difficulty
						Miſtake:
	20			ſtake:		
					For	
						Sen-
	21					Opinion
						Point,
	22	Authors:				

TABLE OF UNIQUE READINGS

	Edition I	Edition IA	Edition II	Edition III	Edition IIIA
$A4^v$ line 24					School-debates
25				*Infalibillity,*	
28	this				
29	Sir				
30				lacks "of matter"	Senſe Matter
33					defie
le	6, 8, 12, 26-29				1-3, 17-29, 33
B1 line 2				*Roman*	
3				*Catholick,*	
4	tho				
10				tho'	
14	Yet				
15				*Matter*	
	Council*:*				
17				*Faith*	
18				Matter	
20	or				
25	it's *other*				
27				Now, altho'	
28				Decrees Depoſing	
le	3, 5-6, 20-32			18	
$B1^v$ line 10	Private				
25	which				
29				Apprehenſion	
B2 line 16	*Maſs books*				
18	of				
19	Expreſſions *Teſt?*				
26	*Turciſm:*				
28	men				
$B2^v$ line 1	*external*				
2				*Conſtruction Kneeling, Bowing,*	
3	Idolatry*:*				
6	do's				
8				Meaſures	
12			likewiſe		
13	*earth,*				
14	Knees				
15				Reſpects	

TABLE OF UNIQUE READINGS

		Edition I	Edition IA	Edition II	Edition III
B2v	line 16	*Lincolns-Inn* fields,		*Lincolns-Inn* Fields,	*Lincolns-Inn-Fields,*
	17				Knees, Hands
	18	alms			
				paſſers by:	
					Conſtruction
	19				Liſt
				Idolaters?	
	25				This
	26				Me-
	28				*Papiſt*
	29	repreſented		Repreſented	*Repreſented*
	31				But,
					Frontispiece
	le				6-15, 26
B3	line 3				*This*
					That
	5	Doctrine;			
	8	*Doctrine*			
	20	althô		altho	altho'
	21				*juſtifi'd*
	24	Althô			
	26	Thô		tho	Tho
	28				*believe*
	31				Diſloyal
	32				allow'd
		thô			
	33	*Pray*			
	le				25
B3v	line 4			*preſence*	
	5				*England:*
		and			
	10	truely			
	12				That
	14				deny'd
	18	inferr;		infer;	infer,
					That
	22			*repreſentation*	
	23	Chuch			
	24				Appeal
	27	Authority:			
	29				*Repreſented*
					Faith
	29-30	ſo | ſo far			
B4	line 1				ways,
	2				Deſign,

TABLE OF UNIQUE READINGS

		Edition I	Edition IA	Edition II	Edition III
B4	line 3				do's
	4				yours,
	6			*actions*,	
	7				*Faith*
	8				*Repreſented*,
	9				*Council*
	10			*Believe*?	
	13				Matter
	16				ſaying,
					hope
	17	Believe,		believe,	*Believe*,
	19				*Repreſenting*
	30				do's
					then,
	31				e'en
					Inference:
	32				home
	le				23-27
B4[v]	line 1				*Repreſenter* (*pag.*
	2				Pope's
					That
	4	thô			
	9			*powers*,	
	10				Now,
	11			*Snpream*	
	13				himſelf,
					Exception
	15				Reaſoning
					anſwers
					Intent.
	21				Governor,
	26				Obey'd
	27	uot			
	31				Digreſſions
					Schoolmen,
	33	hand:		hand:	hand;
		Opinions,			
	le				4-6, 12, 21-28
C1	line 1	tead			
		Point			
	4	*lye*			
		for-ſwear:			
	8	Ile			
	9	which			
	15	*declare.*		*declare*:	*declare:*
	18				*delcars:*
	21	Ile			
	23	*Purgatory*:			
	25				droll'd

TABLE OF UNIQUE READINGS

		Edition I	Edition IA	Edition II	Edition III
C1	line 27	*Dream*,			
	31				others:
	32	it:			
C1v	line 2	forbear,			for bear;
	3				That
	4				*Repreſented*
	7	which			
	9				*Miſrepreſenting.*
	17				Times,
	22				*Debates*,
	23			*Freewil*,	*Free-will*,
	25				Expreſſions
	29				World,
					think
	30	*repreſented*?	*repreſented?*		
	31				*ours?*
	CW				own
	le				1, 3, 31-33
C2	line 1	wee'l			
		by:			
	3	your			
					tell
	6				infamous
					Prin-
	7				caſe
	11				nought,
	12				Deciſion
					Affair
					Expe-
	13				*dient*
	14				Aſſent
	15				Form
	20	Confeſs			
					Manner
					Miſrepreſenting
	21				*Faith*
	23				Deſign
	24				*Faith*,
	27				*Repreſented*
					Miſrepreſented
	le				1-33

I. John Gother. *An Amicable Accommodation.* 1686.

AN | **Amicable Accommodation** | OF THE | DIFFERENCE | Between the | Repreſenter | AND THE | ANSWERER. | In Return to the Laſt Reply againſt | The *PAPIST* Proteſting againſt | *Proteſtant Popery.* || *Permiſſu Superiorum.* || *LONDON,* | Printed by *H. Hills,* Printer to the King's Moſt | Excellent Majeſty for His Houſhold and | Chappel. 1686.

HT] [spaced double rule] | AN | Amicable Accommodation | OF THE | DIFFERENCE | Between the | REPRESENTER | And the | ANSWERER.

Coll: 4^{0}, A-E^{4} F^{2}, 22 leaves, pp. [*4*], 1-40. (*var.* not signing F2) [Arabic numbers centered at the top and enclosed in parentheses.]

Contents: A1 $^{r-v}$ blank A2 title page A2^{v} blank A3 HT with text. On F2^{v} *FINIS.*

CW] A4^{v} two B4^{v} But C4^{v} Nay, [Nay] D4^{v} as E1 therefore E2^{v} (ſub-)ſcribe F1 artifice F1^{v} (re-)ſiſting [ſiſting.] F2 (hi-)therto

Type: Text (B1) 34 lines 160(171½) x 94(109½) mm. 94R & It; (C4^{v}) 27 lines 155(170) x 95(113½) mm. 115R & It. (*Var.* 33 lines A4 B2 B4^{v} E3^{v}; 35 lines $F; 35 lines with last line in direction line E4^{v}. 28 lines with last line in direction line D3. 115R & It. runs from C1-E3.)

Watermark: Foolscap $ABC; $F has same counter watermark. Lions upholding herald with crown and cross on top $DE.

Notes: Wing G1326.

Copies: NjPT

II. John Gother. *An Amicable Accommodation.* 1686.

AN | . . . [6 lines] . . . | ANSWERER, | In Return to his Laſt Reply . . . As in I.

HT] As in I.

Coll: As in I.

Contents: As in I.

CW] As in I except: C4^{v} Nay, E1 there- E2^{v} (Sub-)ſcribe F1 may F2 ſweet

Type: Text (B1) As in I; (C4^{v}) 27 lines 155(170) x 95½(114) mm. 115R & It. (*Var.* As in I except 34 lines $F.)

Watermark: Foolscap.

Copies: NjP CtY NjPT (except $B, which is first Edition)

A detailed examination of the texts turned up about 300 changes in the printing of the text, e.g., capitals instead of lower case letters, commas instead of no punctuation. About 385 of the line endings differ. Only one page is free of these changes, but it shows a different alignment of the type. Therefore it is clear that these are different editions. All that needs to be established is the order in which these editions appeared.

The mixing of the sheets during binding does not confuse the issue, for each edition has certain characteristics which do not vary. I uses a smaller font for its notes at the side of the page than does II. II tends to drop the hyphen in such words as Antiprotestor and Archbishop, indicating a determination to save space.

II also tends to place more words on a line if possible. However, the end result is the same, for II was not able to save enough space by these methods to lessen the number of pages.

The table of errors given below shows that II makes less errors than I, but three of these are serious ones, two of which change the meaning of the passage in which they occur. The errors in I are more minor.

TABLE OF ERRORS

	I	II	
A4 line 6/7		to | to their	(to | their)
B1v line 1	Ile		(I'le)
B2 line 13	*Reformd*		(*Reformed*)
B2v line 11		*Repreſented*	(*Miſrepreſented*)
B3v line 29		Vertue	(Virtue)
B4 line 33	mans		(Man's)
D3v line 26	Soveraign		(Sovereign)
D4v line 27		charging	(difcharging)
F1 line 8	*Repreſenters* (7)		(*Repreſenter's*)

The only factor against designating I as the first edition is the appearance of the watermark composed of lions and a herald. In several other instances among the pamphlets of this series, this watermark has been found in the second edition of a later date than the first. More study must be given to this before it can be given much weight.

On the basis of the first assumption given above, that the first edition has the least serious errors, I is first and II is second.

The printing history of this pamphlet would seem to be as follows: An edition was run off. Like others in this series, it created such a demand that another edition was decided upon before the first was entirely exhausted: this resulted in copies which have sheets from both editions. However, the sheets from the first edition were soon exhausted, leaving the sheets of the second edition to be sold alone.

DUNCAN BROCKWAY

Princeton Theological Seminary

An Unsuspected Cancel in Tonson's 1691 "Rochester"

A copy of Jacob Tonson's 1691 edition of Rochester's *Poems, &c. on Several Occasions*, which I have recently acquired through Percy Dobell and Son from the collection of the late Colonel C. H. Wilkinson, has directed attention to new information that supplements the evidence and arguments in my article on the text of Rochester's lyric "To a Lady in a Letter." [1] In the Wilkinson copy, leaf

[1] "A Textual Paradox: Rochester's 'To a Lady in a Letter,'" *PBSA* LIV (1960), 147-62.

D3, containing all but the title and first two stanzas of Rochester's song, is plainly a cancel—a fact not readily apparent in the copy of Tonson's edition used in preparing my article and not, of course, discernible from microfilms of other copies preserving the canceled state. A quick search has identified one copy, in the Henry E. Huntington Library, which gives D3 in the uncanceled state.[2]

The uncanceled leaf reveals an unusually interesting situation which explains the reason for the cancellation. The cancelland preserves an *unexpurgated* text of Rochester's song, whereas the text of the cancellans, printed from an entirely different setting of type, is rather heavily expurgated by alteration and omission of obscene readings.[3] This circumstance should answer once and for all those students of Rochester who have continued to doubt that Tonson's edition is bowdlerized.

As was shown in my article, the early texts of "To a Lady in a Letter" divide into three well-defined groups A, B, and C, with B comprising a version intermediate between the earliest version A and the final version C. Version A survives in two independently descended texts A1 and A2. Version B exists in two manuscripts, a holograph text B1 in process of revision and a later transcript B2 which almost certainly descends from B1. The newly discovered cancel, which belongs to version C, has no direct bearing on versions A and B, nor does it affect the conclusions previously formulated concerning the relationships among the three versions.

Prior to the discovery of the cancel in Tonson's edition, version C was known to exist in four variant texts. Texts C1 (Harvard MS. Eng. 636F) and C4 (the canceled state of Tonson's edition) descend independently from a manuscript hyparchetype C1-C4 which appeared, from the data originally available, to be verbally identical with C1.[4] Likewise, texts C2 and C3 (in printed miscellanies dated 1676 and 1677) are reducible to a hyparchetype C2-C3; C3 was print-

[2] Call number 132762. I am indebted to the staff of the Huntington Library for verifying that D3 in this copy of Tonson's edition is not a cancel. A second copy in the Huntington, call number 148508, preserves the canceled state of D3.

[3] A similar situation occurs with leaf D7, which is a cancel in the Wilkinson copy but appears in the uncanceled state in Huntington copy 132762. The cancellans, representing an entirely separate setting of type, omits the last stanza of Rochester's lyric beginning "Love a Woman! you're an Ass." The cancelland prints this stanza as follows:

4.

Then give me Health, Wealth, and Wine;
And, if busie love intrenches,
There's a soft young Page of mine,
Does the trick worth forty Wenches.

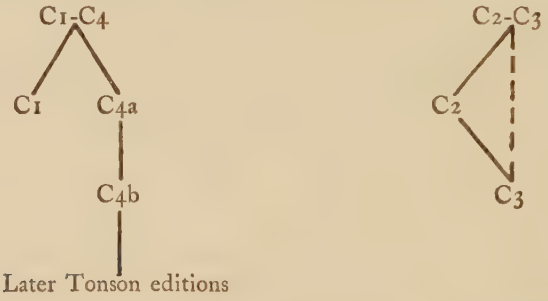
[4] In my earlier article, the term "hyparchetype" was erroneously given as "hyperarchetype." The term is taken from Paul Maas, *Textual Criticism*, trans. Barbara Flower (1958), p. 6.

ed from C2, but an obscene word omitted in C2 was apparently restored in C3 from the manuscript source of C2. The evidence slightly favors the assumption that the two hyparchetypes descend, not from an archetype, but from separate drafts in Rochester's own hand. For several reasons, C1-C4 seems to offer a better basis than C2-C3 for the *textus receptus* of the poem.

The readings of Tonson's uncanceled leaf D3 require augmentation of four sets of variants in the collation of version C printed on page 154 of my article. The cancelland and cancellans will be designated C4a and C4b respectively; elsewhere in the collation, the siglum C4 may stand for both C4a and C4b.[5] In lines 16 and 29-32, C4a is verbally identical with the base copy C1.

15 Will take his Likour of] Will take its ——— off *C2*; Will take its liquor off *C3, C4a*; Its Pleasure can repeat *C4b*
16 can take of mine] do take off mine *C2, C3*; the Joys of Wine *C4b*
24 Codds] bags *C2, C3, C4a*; Veins *C4b*
29-32 *om. C2, C3, C4b*

These variants immediately suggest an important conclusion. Since C4a and C4b agree against C1, and C4a and C1 against C4b, but never C4b and C1 against C4a, C4a may be intermediary between C4b and C1. In all likelihood, therefore, C4b was printed from C4a without any apparent consultation of the manuscript source of C4a. The resulting relationships among the surviving texts of version C should be diagramed for the sake of clarity:



In the main, the uncanceled state of leaf D3 confirms the conjectures ventured in my earlier article regarding the readings of the hyparchetype C1-C4. In C4a, all four lines of the eighth stanza (ll. 29-32), which is omitted in C4b, are verbally identical with those in C1. Similarly, except for one word, lines 15 and 16 in C4a and C1 are verbally identical. Only two single-word

[5] There are also some variants in accidentals between C4a and C4b. In C4a, moreover, the recto of leaf D3 contains stanzas 3, 4, 5, and the first two lines of stanza 6, with the rest of this stanza and all of stanzas 7 and 8 printed on the verso. In C4b, which omits stanza 8, the recto of D3 contains only stanzas 3, 4, and 5, with stanzas 6 and 7 appearing on the verso.

variants between C4a and C1 call for qualification of earlier conclusions concerning the readings of C1-C4 and thus of the *textus receptus*:[6]

(1) In line 15, C4a reads "it's" where C1 reads "his." Since the hyparchetype C2-C3 also has "its," this may well have been the reading of C1-C4. Consequently, in spite of the subjective argument offered in favor of "his" (p. 161), the *textus receptus* should probably be altered to read "its" (p. 162). At the time when "To a Lady in a Letter" was composed, "its" and "his" were easily interchangeable forms of the neuter singular possessive pronoun.

(2) In line 24, C4a reads "Bags" where C1 reads "Codds." Since C2 and C3 also have "bags," this variant is probably not a bowdlerization of an obscene word in C2-C3, as formerly conjectured (pp. 154, 155), but an authoritative reading. For the same reason, "Bags" may have been the reading of C1-C4. On the other hand, "Codds," the reading of C1, appears in version A (l. 16) and may therefore be authoritative too. Possibly Rochester provided alternative readings here, as he did at the corresponding point in the holograph text B1 (l. 16). Under the circumstances, a clear choice between "Codds" and "Bags" in the *textus receptus* does not seem feasible, though subjective considerations (p. 154) may still favor "Codds."

David M. Vieth

University of Kansas

Bartgis' Lost Newspaper

For some years it has been known that there exists in private hands in Frederick, Maryland, a year's run of an eighteenth-century German newspaper, published in Frederick by the famous Matthias Bartgis. While preparing an article on the Amelung Glass Manufactory in 1947,[1] I learned of the existence of this paper, but was at the time unable to discover its whereabouts or any details of identification. Some years later I was permitted to examine it, but agreed to withhold all mention of it during the lifetime of one of the owners who had been responsible for its inaccessibility. Another of the owners, Mr. William Bartgis Storm, a descendant through his mother of Matthias Bartgis, has now been so kind as to permit me to publish this information.

Wroth and Wheeler[2] had known of Bartgis' activities, and Wheeler wrote at some length about them, but neither knew of this particular paper. Wheeler cited an advertisement of 28 Feb. 1787, in the *Maryland Chronicle*, a Bartgis

[6] These two sets of variants also require adjustments at ll. 15 and 24 in the table printed on pp. 158-59 of my earlier article.

[1] *Maryland Historical Magazine* XLIII (1948), pp. 155-79.

[2] L. C. Wroth, *History of Printing in Colonial Maryland, 1680-1776*, Baltimore, 1922; T. J. Wheeler, *The Maryland Press, 1777-1790*, Baltimore, 1938, pp. 57-64.

English-language paper, announcing a forthcoming German edition, but no copy had come to light. In 1947, Clarence S. Brigham, in his *History and Bibliography of American Newspapers* (Worcester, Mass., 1947, p. 261), announced the discovery, in the *Neue Philadelphia Correspondenz* of 19 May 1793, of a reference to a *General Staatsbothe*, published in Frederick by Matthias Bartgis. In 1948 Professor Dieter Cunz wrote[3] of a "complete, one-year volume of an eighteenth century Bartgis paper in German in the possession of one of his descendants." In 1949, the Enoch Pratt Library of Baltimore issued a *History of Printing in Maryland, 1791-1800*, by Rachel Minick: this, surprisingly, includes in the material on Bartgis' papers, reference to a German newspaper commencing "Jan. 5, 1793," to sell for an annual subscription fee of 7/6. The source of this information is not given, and the Frederick copy was unknown to the author, who stated that no copies were extant and that it was not known for how long the paper had appeared.

This is the paper to which access has now been opened. *Bärtgis's General Staatsbothe* appeared on alternate Wednesdays, in twenty-six issues beginning 5 Jan. 1793 and ending 21 Dec. 1793. Each number consists of four pages, or one folded sheet. The pages measure 10″ x 16″ (25 x 40.3 cm.). All are in good condition, but the contents of the first page are at the moment almost entirely obscured by newspaper clippings of a later date which someone has pasted on the page. The volume is bound with a heavy cardboard cover, now badly worn. The full title of the paper is *Bärtgis's General Staatsbothe mit den Neusten Fremden, Einheimischen, Politischen, und Gemeinnützigen Nachrichten an die Deutsche Nation in Amerika*. The date of the first issue and the price of the subscription agree with the information published by Miss Minick. In the second issue, Bartgis announced his policy in verse:

> Brief word to the reader from the *Staatsbothe:*
> What is told me, that I also tell;
> I shall never intentionally lie,
> Nor, dear reader, shall I ever take your money
> And deceive you with inferior goods.[4]

The title announces a much broader news coverage than we actually find. There is little local news in the narrow sense, and we receive almost no impressions of life in Frederick by reading this paper. There is national news, and often

[3] *The Maryland Germans*, Princeton, N. J., p. 171.

[4] Kurze Anrede des Saatsbothen [*sic*] an der Leser:
Wie mir's erzehlt, erzehl's auch ich
Mit Vorsag verd ich niemals lügen
Und auch mit schlechter Waare Dich
Mein Leser! um's Geld betrügen.

Errors, antiquated spelling, and colloquialisms have not been corrected in this or other quotations from the *Staatsbothe*.

the publication almost *in toto* of public documents and debates in Congress. One interesting item is the description of a collection taken in Philadelphia for the refugees from Santo Domingo.[5] The foreign news is very spotty, and rather more dramatic and sensational than politically important. Between 30 Mar. and 10 May, and again in December, there were articles on the imprisonment and death of the French King and Queen. One of these carries the headline "Schreckliche Nachricht." None of the horrifying details was omitted.

As is often the case in eighteenth-century newspapers, the advertisements are frequently informative and diverting. Bartgis himself advertised repeatedly for apprentices. There are offers of rewards for the arrest of runaway servants. Men advertised their intentions of refusing to pay the debts of wives who had left their bed and board. One such refers, in the polite parlance of the day, to the lady as "meine bisher Ehefrau." A person announcing himself as possessing a good education in both English and German, advertised for a job as schoolmaster. A doctor announced his arrival in Frederick:

> The famous private physician of Frederick the First, the memorable King of Prussia, has arrived in the city. His name is Alex Robin. Lucky his cures, low his fees. This distinguished man is to be seen at the home of Mr Sturm.[6]

One notice appeared repeatedly:

> *A stray cow* ("eine fremde Kuh"). It is now already two months since a red cow has installed herself on the farm of the undersigned. Whoever can identify her may have her by paying for her keep.

In this, as in many other references to farms, the word "Plantasche" is used. This is a curious germanization of a word which has regional and special meaning in its original form, "plantation," not at all what is understood today by the word "farm."

There is an unusual feature in this paper: the publication in every number of some lines of verse, often a whole column. In the first number is a long ode to Washington; in others, verses about the beauties of nature or addressed to the memory of famous people, one for example, to the mother of the Gracchi. Some are signed with unidentified initials; others, unsigned, were probably the work of Bartgis himself. In the last issue are lines of farewell, addressed to the reader:

> Weil in des alten Jahres Frist
> Dies Heut die letzte Bothschaft ist
> So müssen wir uns prüpfen . . .

It is not my purpose to attempt a biography of Matthias Bartgis. However,

[5] No. 15, 20 July 1793.
[6] No. 17, 17 Aug. 1793.

study of his paper has raised the question of what his name really was and how it was pronounced. In this connection a few facts have emerged.

Bartgis does not sound like a German name, and it bears no resemblance to any French family name which has been traced, although tradition has accounted for the present corrupt form by claiming a French origin.[7] In dealing with the German names of eighteenth-century immigrants, allowance must always be made for the efforts of clerks, often semiliterate and usually non-German speaking Anglo-Americans, to put into writing what they thought they had heard. Bartgis could easily have been "Bartges," which sounds more like a German name, and this becomes even more probable if spelled "Bärtges" or "Bärtiges."[8]

In the masthead of the *General Staatsbothe* the name appears with a primitive umlaut—a tiny "e" over the "a" in Bartgis, so the proper spelling of the publisher's name is Bärtgis or Baertgis.

Biographical data about Bartgis is quite limited, but has been often supplied by descendants, with or without evidence from original sources.[9] He was born in Lancaster, Pennsylvania, 3 June 1759, son of Michael and Catharina Bärtges, according to the baptismal records of Trinity Lutheran Church.[10] There is some confusion about a possible relationship with Christopher Bartges, thought by some to have been his grandfather. Matthias Bartgis died in Frederick on 6 Apr. 1825.[11]

[7] It is possible that the original Bartgis may have come from the region around Echternach, but there is no proof. The word "Palatines," used to describe the origin of many of the emigrants, is a loose term geographically, with different meanings at different times. Echternach is now in Luxembourg, across the Moselle river from what is now Germany, near Trier on the German side. In the eighteenth century this region was part of the German Holy Roman Empire, and the language and culture of Luxembourg are still primarily German. Like neighboring states, it came under the domination of Napoleon, and it is barely possible that the remembrance of this fact by emigrants and their descendants in far away North America may have led to the confusion about French origins. It is more likely, however, that the confusion resulted from the fact that Bartgis' mother was named Echternach, which in itself does not presuppose a connection with the city of that name.

[8] I am grateful to Professor William McClain of the Johns Hopkins University for his opinion on this point, which confirms my impression.

[9] Arthur G. Black, *Descendants of Christopher Bartges (d. 1782) . . . and Some of the Descendants of Michael Bartges (d. 1791) and His Son Matthias Bartgis of Frederick*, Kansas City, Mo., 1948. Typescript, Library of Congress.

[10] Information from Miss Elizabeth Kieffer of the Franklin and Marshall College Library. The sponsors were the grandparents, Matthias and Juliana Echternach. Matthias Echternach was probably the man of that name who had arrived in Philadelphia on 27 Sept. 1749, in the ship *Isaac* from Rotterdam and Cowes, just a year after Michael Bartges came (Strassburger, *Pennsylvania Pioneers*, Morristown, Pa., 1934, 3 v., I, 415; II, 469).

[11] Black, pp. 100-03. This is corroborated by an obituary note in the diary of Jacob Engelbrecht, a MS. in the Frederick County Historical Society now being edited by Professor William R. Quynn of the University of Maryland.

In the index to Strassburger's *Pennsylvania Pioneers* there is no Bartgis or Baertgis. In the facsimiles of the passenger lists there is a Cristoffel Bärtges who landed from the brigantine *Recovery* on 31 Oct. 1771 (II, 852). Christopher wrote a beautifully clear hand, but searchers had failed to recognize the capital "B" of German script, which resembles an English script "L," and Christopher is given in the index and on the transcribed list under "L."[12] As Christopher arrived in 1771, he cannot have been Matthias' grandfather or even his father: perhaps he was a cousin or a young uncle.

Michael Bärtges turned up in the records as "Michelberges," with a lower case "b." He arrived in the ship *Two Brothers* from Rotterdam and Portsmouth on 15 Sept. 1748. The spelling may be explained by the fact that Baertges or Bärtges, pronounced by a German, sounds to the foreign ear almost exactly like "Berges." In the list of Heads of Families for the 1790 Census, Michel Berges appears in an anglicized version, Michael Bartges, in Lancaster Borough, Pennsylvania.

There is proof that this Michael Bartges was the father of Matthias Bartgis, editor of the *General Staatsbothe* and other publications. A Matthias Bartges purchased property in Frederick on 25 Nov. 1786,[13] property known long to have been in the Bartgis family. Matthias' father's will completes the story.[14] After bequests to other members of his family, he assigned to Matthias only one shilling sterling as a token legacy, "his having already received a printing press and types, a dwelling house in Fredericktown, and other property."

DOROTHY MACKAY QUYNN

Frederick, Maryland

A Newberry Library Supplement to the Foreign Books in M. J. D. Cockle's "A Bibliography of English Military Books up to 1642 and of Contemporary Foreign Works"

This supplement of works in the Newberry Library, Chicago, records (a) editions or translations known to Cockle only from bibliographies; (b) editions and translations unknown to him; (c) new titles which satisfy his criteria for inclusion (*v.* his Preface) but were presumably unknown to him. I do not mention any edition already identified in Col. Thomas M. Spaulding's list, printed as a Note in this journal in 1940 (*PBSA* 34:186).

Each item is listed under its number in Cockle. In section (a) only information additional to Cockle's entry is given.

[12] Strassburger I, 735; Black misread the name as "Lärtges" and "Zärtges."

[13] Frederick County Land Records, WR 7, fo.85.

[14] Lancaster County Land Records, Book F/1/283; information courtesy of Miss Kieffer.

(a)

515 Italian. *Tre Libri della Disciplina Militare Tradotti nella Lingua Italiana*, Venice, 1550.
536 Venice, 1567 and 1583.
537 Venice, 1577.
560 Basle, 1588.
562 Italian, Venice, 1626. See No. 700.
580 Venice, G. B. Ciotti, 1616.
609 Venice, 1626. This does not have the title *I Carichi Militari, Fucina di Marte.* (Cf. Cockle's reference to Ayala.) It is *I Carichi Militari del Sig. Cavalier Fra Lelio Brancaccio.*
617 Antwerp, 1617.
702 Venice, 1582.
724 Rouen, 1627.
776 Vicenza, 1617.
791 The Newberry copy is dedicated to Alfonso II d'Este.
808 Monaco, 1617.
821 *Der weitberühmbten hocherfahrnen Mathematici und Ingenieurs Fortification. . . . vermehret, gebessert und erläutert durch Albert Gerhardt*, Amsterdam, 1627.
832 *Kriegsbuch . . .* 1608.
905 Lisbon, 1598. (Add author's Christian name: Bartolmé)
911 Milan, 1609.

(b)

525 *Petri Rami . . . Liber de Militia C. Julii Caesaris. Cum Praefatione Joannis Thomae Freigii*, Frankfurt, A. Weckel, 1584.
534 Venice, G. Giolito, 1567.
548 *Dialoghi notturni del Capitano Francesco Ferretti . . .* Ancona, Giovan Battista Ciotti, 1604. Not printed with 537. (Cf. Cockle's remark about Ancona, 1608.)
580 German, Frankfurt am Main, Lucas Jennis, 1625.
588 *Avertimenti in Fattioni di Guerra . . . utili . . .*, Venice, Pietro Farri, 1619.
608 Franckfurt am Main, Joannes Andreas, 1661.
620 Antwerp, Plantin, 1596.
684 French, Zutphen, Andre d'Aelst, 1621.
700 Venice, Giunti, 1641. Newberry copy contains also nos. 723, 600, 562 (Italian), 724, 698 plus Gallucci and Chincherni: see below (c).
772 Venice, C. Borgominiero, 1583.
802 German. 1604. *Fortificatio, Das ist: künstliche und wohlgegründte Demonstration uñ Erweisung wie und welcher Gestalt gute Festungen anzuordnen uñ wider den Feind so Sie mit Heers Krafft nach Allem Vortheil möchte angreiffen zu verwahren und zu versichern auff allerley Orter und Gelegenheiten wie die mögen zu befestigen vorfallen gerichtet.* Frankfurt am Main. W. Richter.
836 *L'Architecture militaire ou la fortification nouvelle . . . par Adam Fritach, Mathematicien*, Paris, Toussainct Quinet, 1640.

939 *Traité des feux artificiels par le S^r F.D.M.*, Paris, Pierre Guillemot, 1629. (Confirming Cockle's surmise.)

(c)

517a Florence. 1552. Strozzi, Filippo; Cavalcanti, Bartolomeo and Carani, Lelio. *Polibio del modo dell'accampare tradotto di greco per M. Philippo Strozzi. Calculo della castrametatione di Messer Bartholomeo Cavalcanti. Comparatione dell'armadura & dell'ordinanza de Romani & de Macedoni di Polibio tradotta dal medesimo. Scelta di apophtegmi di Plutarcho tradotti per M. Philippo Strozzi. Eliano de nomi, & de gli ordini militari tradotto di Greco per M. Lelio Carani.* Lorenzo Torrentino.

556a Ferrara. 1583. Francesco Patrizi. *La militia romana di Polibio, di Tito Livio, e di Dionigi Alicarnaseo. . . . La quale a pieno intesa, non solo darà altrui stupore de' suoi buoni ordini, e disciplina. Ma ancora, in paragone, farà chiaro, quanto la moderna sia difettosa & imperfetta.* Domenico Mamarelli.

621a Siena. 1621. Pistofilo, Bonaventura. *Oplomachia di Bonaventura Pistofilo nobile Ferrarese dottore, e cavaliere. Nella quale con dottrina morale, politica, e militare, e col mezzo delle figure si tratta per via di teorica e di pratica del maneggio, e dell'uso delle armi. Distinta in tre discorsi di picca, d'alabarda, e di moschetto.* Hercole Gori.

631a Franckfurt. 1621. Jacobi von Wallhausen, Johan. *Camera militaris: oder Kriegskunst Schatzkammer darinnen allerlei Kriegs-Stratagemata zu Wasser und Land von Anfang der Welt bisz auff Caesarem Augustum heutige Stunde zugebrauchen gezeiget werden.* Daniel und David Aubrien und Clement Schleichen.

631b(1) Paris. 1622. Du Praissac, Sieur. *La methode pour resoudre facilement toute question militaire proposée.* La Veufve M. Guillemot, & S. Thiboust.
(Printed with this, in continuous pagination but with separate title pages are:
(2) Paris. 1617. *Les questions militaires.*
(3) Paris. 1622. *Les epistres de S^r. du Praissac.*
(4) Paris. 1622. *Les libres discours du Sieur du Praissac.*

700a N.p. n.d. Gallucci, Gio. Paolo. *Discorso intorno al formare un squadrone, di gente e di terreno.*

700b N.p. n.d. Chincherni, Alessandro. *Lo scolare bombardiere, ammaestrato d'instruzioni, di conoscere, e tirare con l'artiglieria.*
(For both, see 700, above.)

804a Frankfurt am Main. 1608. Stevin, Symon. *Festung-Bawung.* Translated M. Gothardum Arthus. Gedruckt durch R. Richtern in Verlegung L. Hulsii.

J. R. Hale

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A Neglected Edition of Matthew Arnold's Poetry and a Bibliographical Correction

The American editions of the works of English writers during the nineteenth century have too frequently been neglected by bibliographers. The fact is regrettable, for in many instances these editions represent significant points of achievement in the history of the writers' publications. Such a case is Matthew Arnold's *Poems* (Boston: Ticknor and Fields, 1856). All the bibliographies except one, including the standard *Bibliography of Matthew Arnold* edited by T. B. Smart (London, 1892), overlook the work entirely. Only in C. B. Tinker and H. F. Lowry's "The Publication of the Various Editions" in their *Poetry of Matthew Arnold* (London, 1940, 3-8) has the American edition received attention, and here the work has been described erroneously.[1]

There are important reasons for calling attention to the American edition of Arnold's poetry. First, published after the appearance in England of *The Strayed Reveller, and Other Poems* (1849), *Empedocles on Etna, and Other Poems* (1852), *Poems* (1853), *Poems* (1854) and *Poems*, Second Series (1855), this volume represents the first attempt anywhere at a complete edition of Arnold's poetry. A collected edition in England did not appear until 1869; a complete edition, not until 1877. The title-page description of the American volume, "A New and Complete Edition," is inaccurate; but the volume included more poems in its 336 pages than did any of Arnold's previously published volumes. Second, this publication gave Arnold's poetry a new audience in a two-thousand-copy edition that was probably the largest single printing of any of his five published collections.[2] Third, this was the last publication of a volume of Arnold's poetry for eleven years; *New Poems* did not appear until 1867. Finally, of the poems that the American firm collected for this volume, Arnold was not to sanction for the remainder of his life the publication of "Thekla's Answer," or as separate poems, "Richmond Hill," "The Last Glen," "Typho," "Marsyas," or "The Philosopher and the Stars"; and of the remaining poems, he refused the publication of

[1] The history of the publication is vague. Arnold submitted *Poems* (1853), for reprinting in America, to Ticknor, Reed and Fields in December, 1853; but the volume was rejected (see *Letters of Charles Eliot Norton*, edd. Sara Norton and M. A. De Wolfe Howe, Boston, 1913, II, 101-02). There is no evidence among Arnold's published letters or his unpublished notebooks and diaries (Yale University Library) to indicate that he submitted any of the successive editions of this volume.

[2] *The Strayed Reveller, and Other Poems* and *Empedocles on Etna, and Other Poems* were published in editions of five hundred copies each (see Smart, p. 2). The publishing records of Longman, Brown, Green, and Longmans, publishers of *Poems* (1853, 1854, 1855, 1857) no longer exist; however, since Arnold published at his own expense, it is unlikely that each edition exceeded one thousand copies.

twenty-two for thirteen years, three for twenty-one years, and one for twenty-two years.

Tinker and Lowry describe the American edition as having "combined the First and Second Series in one" (p. 6), and elsewhere identify the First Series as the 1857 English edition of *Poems* and the Second Series as the 1855 English edition of *Poems* (p. 5). However, a comparison of the text of the American edition with those of the English editions indicates that the volume was actually made up of the 1853 and 1855 editions of *Poems*.[3] The error is not properly understood until one recognizes Arnold's practice of adding and suppressing, revising and altering poems for the successive editions of his poetry. Between 1853 and 1857 Arnold suppressed "Thekla's Answer," "Richmond Hill," "A Modern Sapho," "Written in Emerson's Essays," and "Power of Youth"; he added the "Preface to the Second Edition," "To Marguerite" (the same title, but a different poem to that of the 1853 collection), and "A Farewell." By 1857 the texts of ten poems, common to both volumes, had been revised or altered. Therefore, to suggest that the 1857 edition was used instead of the 1853 is suggesting, in many respects, a different volume of poetry.

Roger L. Brooks

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The Sarah Orne Jewett Canon: Additions and a Correction

Among the periodicals to which Sarah Orne Jewett contributed in the eighteen-nineties was the *Ladies' Home Journal*, which had been started in 1883 but which had not then achieved its current prominence. Although most of her contributions to it have been listed,[1] one story "An Every-Day Girl,"[2] has hitherto been overlooked. It was never collected by Miss Jewett, and indeed, it is only in part successful.[3] Its theme is a favorite one with Miss Jewett: what counts in life is the spirit and manner in which one performs the tasks and fills the role that are one's lot. Mary Fleming, the heroine of the story, educated to be a teacher, is not sufficiently successful academically to obtain a teaching posi-

[3] Of the poems in the two volumes, only "Power of Youth," as a separate poem, was excluded from the American volume. Arnold had printed this poem separately in 1853, but it had been reincorporated in "The Youth of Man" in 1855. To have reprinted both would have been superfluous.

[1] See Clara Carter Weber and Carl J. Weber, comps., *A Bibliography of the Published Writings of Sarah Orne Jewett* (Waterville, Me., 1949), pp. 41, 45.

[2] *Ladies' Home Journal* IX, June, 1892, 5-6, July, 7-8, August, 5-6.

[3] A number of excellent stories were, however, never reprinted by Miss Jewett, so her failure to collect it does not necessarily tell against it.

tion. She is discontented with her family, her straitened circumstances, and herself, but by making the most of a job as chambermaid in a summer hotel she rises to a position of trust and future opportunity. The story suffers from melodramatic elements (such as the destruction of Mary's home town by fire), from structural disjointedness, and from a too open didacticism; but the characterization and touches of quiet description provide compensation and prevent the total failure of the story.

A less important but still interesting contribution to the *Ladies' Home Journal* is Miss Jewett's answer, "The Views of Miss Jewett,"[4] to the problem "When Lady: When Woman, A Consensus of Opinion on a Perplexing Question," a question that Margaret Deland and Mrs. Burton Harrison joined her in answering. Her reply follows in part the conventional genteel distinctions, but her stress is on the spiritual or inner rather than external or material qualities.

The correction to the Jewett canon is slighter than the additions, but it is not without significance. The story "Aunt Cynthy Dallett," which is listed as published for the first time in *The Queen's Twin and Other Stories*, is actually reprinted from *Harper's Bazar*, where it has the title "The New-Year Guests."[5] The point is of interest because it clearly shows that after 1886, with one exception,[6] Miss Jewett did not let any of her stories make its first appearance in book form. Evidently, she wished to be able to see them in print before deciding whether to give them greater permanence by including them in a collection.

David Bonnell Green

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Regarding a Checklist of Lawrence Durrell

This listing of Durrell's writings is based upon the original work of Alan G. Thomas and Lawrence C. Powell, "Some Uncollected Authors—xxiii. Lawrence Durrell," which appeared in the Spring 1960 issue of *The Book Collector*. An attempt is made to add to that checklist, to register a few corrections, and to give a new section on Durrell's writings—a list of his contributions to periodicals.

It is a well-known saying that any bibliographical work about a living author is out-of-date as soon as it is published; what is not always recognized is the importance of making as full a listing as possible during an author's lifetime so that corrections and additions can be recorded. While the following list has been com-

[4] xii, April, 1895, 4.

[5] See Weber, p. 45.

[6] The one exception is "Miss Esther's Guest" from *A Native of Winby* (1893); but I strongly suspect this had previously appeared in periodical form.

pleted to 31 Dec. 1960, it would be appreciated if any errors or omissions would be brought to the attention of the undersigned.

In compiling the following information Mr. Thomas has been of the greatest assistance, and any completeness to which this checklist can pretend is owing in part to his kind co-operation. The numbers in the first portion refer to the Thomas-Powell list.

ANTHONY KNERR

Yale University

A. BOOKS BY LAWRENCE DURRELL

2.5. BALLADE OF SLOW DECAY. [Bournemouth] Christmas 1932. Two leaves. A Christmas card. A device by Nancy Myers on p. i.

7B. PANIC SPRING.
Read: Covici-Friede.

8. THE BLACK BOOK.
U. S. edition advertised by Circle Editions, Berkeley, California on the back-flap of jacket of ZERO (13b), 1947, but was never issued.

——— New York, E. P. Dutton, 1960. Introduction by Gerald Sykes.
Contains the preface of the Olympia Press edition, 1959.

11A. PROSPERO'S CELL.
One copy has turned up with the reverse of title blank.

——— U. S. edition advertised in *Chimera* v (2), Winter 1947, p. 61: "Two works of his [Durrell's], *The Dark Labyrinth* and *Prospero's Cell*, have been published recently by Reynal & Hitchcock." Both books are listed in *The Publisher's Trade List Annual* 1946 under Reynal & Hitchcock. The firm went bankrupt before the author's contracts were signed, however, and neither book was published.

——— New York, E. P. Dutton, 1960.
Issued together with REFLECTIONS ON A MARINE VENUS.

15C. THE DARK LABYRINTH.
On U. S. edition, 1946, see 11A.

21C. REFLECTIONS ON A MARINE VENUS. New York, E. P. Dutton, 1960.
Issued together with PROSPERO'S CELL.

24B. SELECTED POEMS.
Grove also published an Evergeen edition in hard covers (blue-black cloth), with dust-jacket, at $3.50. The limited hard-cover volume is bound in brown half-cloth and gray boards: a *justification de tirage* page is tipped in before p. 7.

25A. BITTER LEMONS.
The plates were used to publish an edition for the Book Society Ltd. This imprint follows that of Faber and Faber on the title-page; the inside front flap of the jacket states: "The Book Society Choice for July," and the price is 16/-. The top edges of this printing are stained lemon yellow; on the verso of the t.p. appears (top) in italics: "This edition issued on first publication by/The Book Society Ltd in association with/Faber and Faber Ltd/July 1957." No plate changes recorded. Another printing was made for the Readers Union.

26A. ESPRIT DE CORPS.
The Dutton edition has two sketches not in the English edition: "La Valise" and "Cry Wolf."

——— New York, E. P. Dutton, 1960. Wrappers.
Issued together with STIFF UPPER LIP in a Dutton Everyman Paper Edition.

28. WHITE EAGLES OVER SERBIA.
An American edition was published (1957) by Criterion Books, New York.

31. STIFF UPPER LIP.
The Faber edition contains "La Valise" and "Cry Wolf" which are not in the Dutton edition, while the Dutton contains "A Smircher Smirched" which is not in the Faber edition.

——— New York, E. P. Dutton, 1960. Wrappers.
Issued together with ESPRIT DE CORPS in a Dutton Everyman Paper Edition.

32B. ART AND OUTRAGE.
U. S. edition published by E. P. Dutton, 1960.

33B. CLEA.
U. S. edition published by E. P. Dutton, 1960.

34B. COLLECTED POEMS.
U. S. edition published by E. P. Dutton, 1960.

B. TRANSLATIONS

3C. POPE JOAN. London, André Deutsch, 1960.
Revised edition with a new preface. Does not contain the frontispiece of the 1954 edition.

C. PREFACES

2B. Nin, Anaïs. CHILDREN OF THE ALBATROSS.
The Dutton edition does not contain a preface.

4B. Tremayne, Penelope. BELOW THE TIDE. Boston, Houghton Mifflin, 1959.

6. Wideson, Reno. PORTRAIT OF CYPRUS. The Hague, Deppo Holland, n.d.

D. CONTRIBUTIONS TO BOOKS

(These are in addition to those mentioned in the Thomas and Powell *Checklist.*)

1. POEMS. London, The Fortune Press, 1938.
Contains "Unckebunck/A Biography in Little"; "Five Soliloquies Upon the Tomb"; selections from "Themes Heraldic." This is not the first appearance of Durrell's poems in book form, as the prefatory note erroneously claims.

2. NEW DIRECTIONS IN PROSE & POETRY 1939. Norfolk, Connecticut. Edited by James Laughlin IV.
Contains "Gracie," a selection from THE BLACK BOOK, with an introduction by Laughlin. This is the first publication of any part of THE BLACK BOOK in America.

3. THE FORTUNE ANTHOLOGY. London, n.d. (c. 1939).
Contains stories, criticisms and poems by Durrell, Anne Ridler, Christopher Fry.

4. NEW DIRECTIONS IN PROSE & POETRY 1940. Norfolk, Connecticut. Edited by James Laughlin.
Contains "Poem in Space and Time"; "A Noctuary"; "Self"; and "At Corinth."

5. DAYLIGHT/EUROPEAN ARTS & LETTERS/Yesterday Today Tomorrow. London, The Hogarth Press, 1941.
Contains translation of Geo. Seferis, "Myth of Our History" [with G. Katsimbalis].

6. NEW ROAD 1944/New Directions in European Art and Letters. London, The Grey Walls Press, 1944. Edited by Alex Comfort and John Bayliss.
Contains "For a Nursery Mirror" (p. 107).

7. ATLANTIC ANTHOLOGY. London, The Fortune Press, 1945. Edited by Nicholas Moore and Douglas Newton.
Contains "Tribes"; "Sea Music"; "Pearls"; "Air to Syria"; "Heloïse and Abelard"; "The Pilot"; and "La Rochefoucauld."

8. NEW WRITING AND DAYLIGHT 1946. London, John Lehmann, 1946.
Contains "Blind Homer" and "Rodini."

——— New York, New Directions, 1946.
Sheets of the English edition.

9. MIDDLE EAST ANTHOLOGY. London, Lindsay Drummond Ltd, 1946. Edited by John Waller and Erik de Mauny.
Contains "A Landmark Gone" (see A17); "Alexandria"; and "Conon in Alexandria."

10. NEW POEMS 1952. London, Michael Joseph, 1951. A P.E.N. Anthology edited by Clifford Dyment, Roy Fuller, and Montagu Slater.
Contains "Sarajevo."

11. NEW POEMS 1953. London, Michael Joseph, 1953. A P.E.N. Anthology edited by Robert Conquest, Michael Hamburger, and Howard Sergeant.
Contains "Clouds of Glory" and "Chanel."

12. POETRY LONDON X. London, Editions Poetry London Limited, 1944. Edited by Tambimuttu. (Vol. 2, No. 10 of the periodical POETRY (LONDON)).
Contains a letter written to Tambimuttu, "Refugee Poets in Africa."

13. T. S. ELIOT. A Symposium compiled by Richard March and Tambimuttu. London, Editions Poetry London, 1948.
Contains a poem, "Anniversary."

——— Chicago, Henry Regnery Company 1949.

14. THE PENGUIN BOOK OF CONTEMPORARY VERSE.
See ANA.

15. DYLAN THOMAS: THE LEGEND AND THE POET. A Collection of Biographical and Critical Essays. London, Heinemann, 1960. Edited by E. W. Tedlock.
Contains a personal tribute to Thomas (pp. 34-40).

E. ANA

1. Stanford, Derek. THE FREEDOM OF POETRY/Studies in Contemporary Verse. London, The Falcon Press Limited, 1947.
Contains a critical essay on Durrell, with plate and select bibliography (pp. 123-35).

2. THE PENGUIN BOOK OF CONTEMPORARY VERSE. London, Penguin Books Ltd, 1950. Edited by Kenneth Allott.
Contains a biocritical sketch of Durrell along with three poems: "Carols"; sections I, III, and V from "The Death of General Uncebuncke"; and "A Ballad of the Good Lord Nelson."

3. TWO CITIES. Paris, I(1), 15 Avril 1959.
Contains the *Hommage à Durrell*, which includes Henry Miller: "The Durrell of the Black Book Days"; Alferd Perlès: "Enter Jupiter Jr"; Frederic J. Temple: "Construire un mur de pierre sedre"; Richard Aldington: "A Note on Lawrence Durrell"; and Edwin Mullins: "On Mountolive." Also, an interview, "Durrell answers a few questions."

4. ENCOUNTER. London, XIII(6), Dec. 1959.
Contains "A Dialogue with Durrell" by Kenneth Young.

5. PARIS REVIEW. Paris, 7(22), Spring 1960.
   Contains an interview with Durrell by Julian Mitchell and Gene Andrewski.

6. 20TH CENTURY. 167, Mar. 1960.
   Contains article by C. Mackworth, "Lawrence Durrell and the New Romanticism."

7. CRITIQUE. Paris, May, 1960.
   Contains J. P. Hamard: "L'Espace et le Temps chez Lawrence Durrell."

8. YALE REVIEW. New Haven, Connecticut, XLIX (4), June 1960.
   Contains "Lawrence Durrell: Two Views" ("The Baroque Novel," by George Steiner; "A Minority Report," by Martin Green).

9. LIFE. New York, 49(21), 21 Nov. 1960.
   Contains article by Nigel Dennis, "New Four-Star King of Novelists." Illustrated.

10. PARIS MATCH. Paris, No. 608, 3 Dec. 1960.
    Contains article by Guillaume Hanoteau, "Ce carré de dames apporte la gloire et la fortune à ce poete inconnu." Illustrated.

11. SWANEE REVIEW. Swanee, Tennessee, LXIX (1), Jan.-Mar. 1961.
    Contains article by Bonamy Dobrée, "Durrell's Alexandrian Series."

F. CONTRIBUTIONS TO PERIODICALS

(The abbreviation "pr" stands for "prose"; unless contrary indication is given, the material specified is poetry.)

THE ATLANTIC. Boston, Sept. 1957.
Contains "Liberation Celebration Machine" (pr, pp. 46-48).

THE BOOSTER. Paris. A monthly in French and English, edited by Alferd Perlès, Lawrence Durrell, Henry Miller, and William Saroyan. Numerous contributions by Durrell and by Charles Norden. (For the history of THE BOOSTER and its successor, THE DELTA, see Alferd Perlès: MY FRIEND HENRY MILLER. London, Neville Spearman, 1955; New York, John Day, 1956.) See below, THE DELTA.
II(7), Sept. 1937.
II(8), Oct. 1937.
3e Année, No. 9, Nov. 1937.
4e Année, Nos. 10-11.

CHIMERA. New York, III(3), Spring 1945.
Contains "Byron" (pp. 2-5).

——— V(2), Winter 1947.
Contains "Eternal Contemporaries" (pp. 15-17).

CIRCLE NINE. Berkeley, California, 1946.
Contains "Eight Aspects of Melissa" (pp. 1-8).
[The magazine appeared in four different covers, all executed by Bezadel Schatz.]

COUNTERPOINT. I(1), n.d. [1945-6].
Contains "Conon the critic on the six landscape painters of Greece."

CYPRUS REVIEW. Nicosia. Edited by Lawrence Durrell from X(10), Oct. 1954 until the end of 1955.
Contains several contributions by Durrell; particularly good is the number for July 1955, which contains "Plus ça change, a Mental Excavation"—ancient figures from the museum with modern captions.

DELTA. Paris. A continuation of THE BOOSTER (q.v.), with the same editors.
2e Année, No. 2, Apr. 1938.
2e Année, No. 3, Xmas 1938.
No. 4, Easter 1939 [published in London].

DIOGENES. Madison, Wisconsin, I(3), Autumn 1941.
Contains "Letter to Seferis the Greek" (pr, pp. 96-100).

EGYPTIAN GAZETTE. Cairo. Numerous contributions by Durrell.
"Some time between April 1941 and the end of that year I ran a weekly funny column in the Egyptian Gazette. Pure rubbish in the Beachcomber vein. It earned me about ten pounds a month which as a refugee I needed. I didn't get taken on at the embassy until August of that year I think. Me and Rimbaud both! Searchers might look out for Aunt Norah who featured in this column. I also wrote numberless leaders (perhaps 15) on policy matters then deemed important. One, called 'Quo Vadis' got a spate of telephone calls and fan letters. Why? It is a mystery. It was a stupendously banal piece—but on the party line!"—note by Durrell.

ENCOUNTER. London, IX(6), Dec. 1957.
Contains "The Shades of Dylan Thomas" (pr, pp. 56).

ESQUIRE. Chicago, LIII(2), whole number 315, Feb. 1960.
Contains "Clea" (pr, pp. 114ff). [The first publication in America of a significant portion of CLEA.]

THE EVENING STANDARD [The Kemsley Press]. London, 22 Nov. 1957.
Contains "Letter in the Sofa" (pr).

——— 8 Feb. 1958.
Contains "The Disquieting American" (pr).

EXPERIMENTAL REVIEW. Woodstock, New York, Number 2, Nov. 1940.
Contains "The Sermon" (pp. 56-7).

——— Number 3, Sept. 1941.
Contains "Hanged Man"; "Three Carols"; "In Crisis"; "Father Nicolas"; "Sermon of One"; "Three Sons"; "Fangbrand." [These poems were all selected from the manuscript of A PRIVATE COUNTRY, then unpublished.]

FURIOSO. New Haven, Connecticut, I(4), Summer 1941.
Contains "Carol in Corfu" and "In Arcadia" (pp. 45-46).

GANGREL. London, n.d. [Jan. 1945 or *post*].
Contains "Canon in Alexandria" (p. 27).

GENTLEMEN'S QUARTERLY, New York, 28(5), Sept. 1959.
Contains "The Iron Hand" (pr, pp. 77f).

GEOGRAPHICAL MAGAZINE. London, VIII(5), Mar. 1939.
Contains "Corfu: Isle of Legend" (pr, pp. 325-34).

——— XX(6), Oct. 1947.
Contains "The Island of the Rose" (pr, pp. 230-39).

GREEK HORIZONS. Athens, I(1), Summer 1946.
Contains "The Telephone" (pr, pp. 45-46).

HOLIDAY, Philadelphia, 25(1), Jan. 1959.
Contains "The Worldly University of Grenoble" (pr, pp. 48ff).

——— 26(5), Nov. 1959.
Contains "Ripe Living in Provence" (pr, pp. 70ff).

——— 27(1), Jan. 1960.
Contains "Rhône" (pr, pp. 68-73).

HORIZON. London, XVII(102), June 1948.
Contains "Studies in Genius VI: Groddeck" (pr, pp. 384-403).

——— XX(115), July 1949.
Contains "Studies in Genius VIII: Henry Miller" (pr, pp. 45-61).

INTERNATIONAL POST. London. Durrell was appointed the drama critic for this weekly review of the arts and letters which was edited by Christopher Rowan Robinson and Tristram Pownall. The other weekly contributors included Swane Fox, Cyril Beaumont, John Gawsworth, and Eric Halfpenny. The magazine folded, however, and only the first number was put together. This issue was never published, but there is a paste-up of the magazine which does survive. This number, 1(1), 6 Apr. 1939, contains Durrell's reviews of two plays: "Heaven and Charing Cross" by A. Danvers-Walker, and "Family Reunion" by T. S. Eliot. Only one copy of this paste-up is known to exist.

BULLETIN OF THE JOHN RYLANDS LIBRARY. Manchester, 27(1), Winter 1942.
Contains "Myth of Our History" [poem by Geo. Seferis, translated by Durrell and G. Katsimbalis] (p. 115).

KING'S SCHOOL REVIEW. Canterbury, 1(12), 21 Mar. 1960.
Contains part of a letter and an article, "The Moonlight of Your Smile."

LONDON MAGAZINE. London, 1(8), Sept. 1954.
Contains "Letters in Darkness" (pp. 20-22).

——— III(7), July 1956.
Contains "A Cavafy Find"—three poems by C. P. Cavafy translated by Durrell (pp. 11-14).

——— IV(4), Apr. 1957.
Contains review of books by Roy Fuller, D. J. Enright, and Philip Larkin (pr, pp. 64ff).

——— IV(7), July 1957.
Contains "How to Buy a House in Cyprus" (pr, pp. 27-38).

MADEMOISELLE. New York, 48, Mar. 1959.
Contains "Tree of Extremity" (pr, pp. 114ff) [portion of MOUNTOLIVE].

——— 50, Feb. 1960.
Contains "Capital of Memory" (pr, pp. 114ff).

NATION. New York, 187(2), 19 July 1958.
Contains "Cyprus: Personal Reflections" (pr, pp. 23f).

THE NEW ENGLISH WEEKLY. London, X(14), 11 Jan. 1937.
Contains "The Prince and Hamlet" (pr, pp. 271f).

——— XIV(11), 22 Dec. 1938.
Contains "Lines to Music" (p. 172).

——— XIV(21), 2 Mar. 1939.
Contains "Logos" (p. 316).

——— XV(14), 20 July 1939.
Contains "The Open Way" (pr, p. 220).

——— XVI(14), 25 Jan. 1940.
Contains "Mysticism: the Yellow Peril" (pr, p. 208).

THE NEW STATESMAN AND NATION. London, XL(1017), 2 Sept. 1950.
Contains "Epitaph" (p. 256).

——— XL(1019), 16 Sept. 1950.
Contains "Water Colour of Venice" (p. 275).

——— XL(1030), 2 Dec. 1950.
Contains "Education of a Cloud" (p. 564).

——— XLII(1073), 29 Sept. 1951.
Contains "Cradle Song" (p. 342).

——— XLII(1078), 3 Nov. 1951.
Contains "Chanel" (p. 496).

——— XLV(1154), 18 Apr. 1953.
Contains "A Bowl of Roses" (p. 460).

——— L(1282), 1 Oct. 1955.
Contains "Nicosia" (p. 400).

——— LI(1304), 10 Mar. 1956.
Contains "Bitter Lemons" (p. 208).

——— LII(1335), 13 Oct. 1956.
Contains "Mythology" (p. 456).

——— LII(1338), 3 Nov. 1956.
Contains review, "Travellers' Tales" (pr, p. 557).

——— LII(1344), 15 Dec. 1956.
Contains review, "Greece Interpreted" (pr, p. 798).

——— LIII(1348), 12 Jan. 1957.
Contains "The Moulder of Minds" (pr, p. 40).

——— LIII(1360), 6 Apr. 1957.
Contains "Cry Wolf" (pr, p. 436).

——— LIII(1364), 4 May 1957.
Contains review "Poets' Kingdom" (pr, p. 583).

NEW YORK HERALD TRIBUNE BOOK REVIEW. New York, 23 Aug. 1959.
Contains "His Ship Came In and All Is Well" (pr, p. 2).

NEW YORK TIMES BOOK REVIEW. New York, 12 June 1960.
Contains "Landscape with Literary Figures" (pr, pp. 1f).

——— 4 Dec. 1960.
Contains "These I've Read and Will Read Again" [answers to questions about books he has read lately] (pr, p. 7).

NEWS CHRONICLE. London, 9 Sept. 1959.
Contains article, "Why Mr. D. Can't Afford to Write Poetry."

NOW. London, VIII, May-June [no year, *post* 1947].
Contains "Elegy on the Closing of the French Brothels" (pp. 30-32).

PARNASSOS [Greek Cultural Society of New York]. New York, I(2), Autumn 1960.
Contains "To Argos." Printed with the Greek translation of the poem and with illustration by Ghika (pp. 46ff).

PARTISAN REVIEW. New York, XIII(5), Nov.-Dec. 1946.
Contains "Rodini" and "Blind Homer" (pp. 562-63).

PENGUIN NEW WRITING. London and New York, 29, Autumn 1946.
Contains "Eternal Contemporaries" (pp. 31-32).

——— 32, 1947.
Contains "From a Winter Journal" (pr, pp. 145-54).

PERSONAL LANDSCAPE. Cairo. A magazine of "exile" edited by Robin Fedden, Lawrence Durrell, and Bernard Spencer. Contributions by Durrell in all numbers. (For a selection of work drawn from this very rare magazine, see PERSONAL LANDSCAPE/An Anthology of Exile, London, Editions Poetry London, 1945. See Section D of the Thomas-Powell list.)

No. 1, Jan. 1942
No. 2, Mar. 1942
No. 3, June 1942
Vol. 1, part 4, 1942
Vol. 2, part 1, 1943
Vol. 2, part 2, 1944
Vol. 2, part 3, 1944
Vol. 2, part 4, 1945

POETRY (LONDON). London, I(1), Feb. 1939.
Contains "Epitaph" and "Island Fugue" (pp. 22-24).

——— I(2), Apr. 1939.
Contains letter to Tambimuttu; theater review of Eliot's *Family Reunion.*

——— I(3), Nov. 1940.
Contains "A Noctuary" and "The Green Man"; also review of Rilke's *Duino Elegies* (pp. 82-85).

——— I(4), Jan.-Feb. 1941.
Contains "In a Time of Crisis" (pp. 98f).

——— I(5), Mar.-Apr. 1941.
Contains "Daphnis and Chloë" (p. 141).

——— II(6), May-June 1941.
Contains "Hero" (p. 173).

——— II(7), Oct.-Nov. 1942.
Contains "Epidaurus" (pp. 20-21).

——— II(10), 1944.
See D12.

——— III(11), Sept.-Oct. 1947.
Contains "In the Garden of Villa Cleobolus" (p. 17).

——— IV(13), June-July 1948.
Contains "Funchal"; "Teneriffe"; and "Sierra."

——— IV(14), Nov.-Dec. 1948.
Contains "Self to Not-Self" (p. 14).

POETRY AND POVERTY. London, No. 2, n.d.
Contains "Clouds of Glory."

POETRY BOOK SOCIETY BULLETIN. London, No. 6, June 1955.
Contains about twenty lines on poetry in general.

POETRY LONDON-NEW YORK. New York, No. 1, Mar.-Apr. 1956.
Contains letter to Tambimuttu (dated 2 Feb. 1954) about a proposed book of tributes to Dylan Thomas (pr, pp. 34-35).

——— No. 2, Winter 1956.
Contains "At the Long Bar" (pp. 31-32).

——— No. 3, Winter 1957.
Contains "Eva Braun's Dream" (p. 27).

POETRY REVIEW. London, XLI(6), Nov. 1950.
Contains "Deus Loci" (pp. 301-03).

——— XLIII(1), Jan.-Feb. 1952.
Contains "Constant Zarian, Triple Exile" (pr, pp. 30-34).

POETRY WORLD. New York, X(12) and XI(1), July-Aug. 1939 [same issue].
Contains "The Sonnet of Hamlet" (pp. 22-27).

QUARTERLY REVIEW OF LITERATURE. Annandale-on-Hudson, New York, VI(2), 1951.
Contains scenes one through three from SAPPHO (pp. 105-147).

RÉALITIÉS. Paris and New York, No. 120, Nov. 1960.
Contains "I Wish One Could Be More Like the Birds—to Sing Unfaltering, at Peace" (pr, pp. 56f).

RÉUNION PUBLICATION TRIMESTRAL. Buenos Aires, I(1), Primavera de 1948.
Contains "El Pensamiento de Groddeck."

RIGHT REVIEW. Jan. 1939.
Contains "A Letter from the Land of the Gods."

SEVEN. Taunton, No. 1, Summer 1938.
Contains "Ego" (pp. 22-25).

——— No. 3, Winter 1938.
Contains "Asylum in the Snow."

——— No. 4, Spring 1939.
Contains "The Ego's Own Egg"; "The Hanged Man"; "Father Nicholas His Death"; "The Poet, I"; "A Small Scripture"; and "Adam" (pp. 4-9).

——— No. 6, Fall 1939.
Contains "Zero."

——— Cambridge, No. 7, Christmas 1939.
Contains translation of Geo. Seferis's "Message in A Bottle" and "Untitled Poem" [with T. Stephanides and Geo. Katsimbalis] (p. 21).

THE SPECTATOR. London, 190(6,513), 24 Apr. 1953.
Contains "Lesbos" (p. 513).

T'IEN HSIA MONTHLY. Shanghai, IX(2), Sept. 1939.
Contains "Prospero's Isle" (pr, pp. 129-39).

TIME AND TIDE. London, 32(49), 8 Dec. 1951.
Contains "Clouds of Glory" (p. 1,195).

——— 37(48), 1 Dec. 1956.
Contains "Near Paphos" (p. 1,460).

——— 37(49), 8 Dec. 1956.
Contains review of books by K. Amis, J. Wain, K. Nott, W. Merwin, S. Sassoon (pr, pp. 1,532f).

——— 38(11), 16 Mar. 1957.
Contains "Enigma Variations"; review of Pound's *Rock-Drill* (pp. 319f).

——— 38(16), 20 Apr. 1957.
Contains review of Sargent's and Abse's *Mavericks* (pr, p. 492).

——— 39(49), 6 Dec. 1958.
Contains "Old Mathieu" (p. 1,464).

THE TIMES LITERARY SUPPLEMENT. London, No. 2, 467, 13 May 1949.
Contains "Hellene & Philhellene" (pr, p. 305) [unsigned].

——— No. 2,556, 26 Jan. 1951.
Contains "Sarajevo" (p. 46).

——— No. 2,578, 29 June 1951.
Contains "The Sirens" (p. 398).

——— No. 2,589, 14 Sept. 1951.
Contains "River Water" (p. 582).

——— No. 2,720, Special Autumn Number, 6 Aug. 1954.
Contains "On Mirrors" (p. x).

——— No. 2,813, 27 Jan. 1956.
Contains "The Octagon Room, National Gallery '55" (p. 47).

——— No. 2,997, 7 Aug. 1959.
Contains "One Man's Meat" (pr, sup. xi-xiii).

——— No. 3,039, 27 May 1960.
Contains "No Clue to Living" (pr, p. 339).

THE TIMES, SUNDAY EDITION. London, 27 Sept. 1959.
Contains review, "The Tassili Adventure."

——— 27 Dec. 1959 (Magazine Section).
Contains "The Complete Traveller's Handbook of Hazards."

——— 3 Jan. 1960.
Contains "A Traveller's Sorrows."

TWO CITIES. Paris, 1(3), 15 Dec. 1959.
Contains "The Black Book" (pr, pp. 1-22) [with a revised version of the introduction to the Olympia Press edition, No. 8b. The first publication of a portion of THE BLACK BOOK in England].

——— 1(4), 15 Mai 1960.
Contains introduction to Dylan Thomas's "Letters to Lawrence Durrell" (pr, pp. 1f).

U. N. WORLD. New York, VI, Aug. 1952.
Contains "Family Portrait" (p. 60).

VOGUE. New York, 131(5), whole no. 2,005, 1 Mar. 1958.
Contains "A Little Game" (pr, p. 134).

THE WINDMILL. London, II(6), 1947.
Contains "From a Writer's Journal" (pr, pp. 50-58).

BAL Addenda

The following note amends *BAL* Entry No. 6366, Mary E. Wilkins Freeman's *The Portion of Labor*, New York, 1901. The book occurs in the following forms.

First Printing, First Issue

⟨1^4, 2-18^{16}, 19^8, 20^4⟩. *Signed:* ⟨-⟩^{4}, A-I, ⟨K⟩, L-U, X-Z, 2A-2I, 2K-2M^8, 2N^4. Folios 70 and 539 present.

P. ⟨565⟩: . . . *The Supreme Surrender* . . .

Locations: CWB LC

First Printing, Second Issue

Same as *First Printing, First Issue*, above, but folio 539 is not present.

Locations: BA UV

Second Printing

⟨1^4, 2-15^{16}, 16-17^8, 18-19^{16}, 20^8, 21^4⟩. *Signed:* ⟨-⟩^{4}, A-I, ⟨K⟩, L-U, X-Z, 2A-2I, 2K-2M^8, 2N^4.

Folios 70 and 539 not present.

P. ⟨565⟩: . . . *The Supreme Surrender* . . .

Location: H

Third Printing

⟨1^4, 2-15^{16}, 16-17^8, 18-19^{16}, 20^8, 21^4⟩. *Signed:* ⟨-⟩^{4}, A-I, ⟨K⟩, L-U, X-Z, 2A-2I, 2K-2M^8, 2N^4.

Folios 70 and 539 not present.

P. ⟨565⟩: *By Robert W. Chambers The Conspirators* . . .

Location: MR. NORMAN KANE.

Fourth Printing

⟨1^4, 2-17^{16}, 18-20^8, 21^4⟩. *Signed:* ⟨-⟩^{4}, A-C, ⟨D⟩, E-I, ⟨K⟩, L-U, X-Z, 2A-2I, 2K-2M^8, 2N^4. Signature mark C is present as a ghost; only a vestige of signature mark D remains.

Folios 70 and 539 not present.

P. ⟨565⟩: *By Robert W. Chambers Cardigan* . . .

Location: H

Note: The several forms of the book show progressive alteration in the chapter-end folios. Folios 70 and 539 are selected as representative although special significance attaches to folio 539. All examined copies, all copies dated MDCCCCI, have the error *rribbon* for *ribbon*, p. 200, line 3.

JACOB BLANCK, *Editor*,
Bibliography of American Literature

Leonard's "Two Lives": Addendum

Mr. John D. Gordan notes that the large paper copy (No. K, "one of the 15 copies not for sale") of William Ellery Leonard's *Two Lives*, New York, 1925, in The New York Public Library, has the second and third lines on p. 63 transposed (i.e. in the correct order), as in the Lilly Library copy. Mr. Gordan's own large paper copy (No. 59), however, has these two lines untransposed (i.e. in the incorrect order). Cf. David A. Randall, *Two States of "Two Lives," PBSA* 54 (1960), 295.

News and Notes

Edited by Herbert Cahoon

The second international congress of the *Société de Bibliophiles* will be held in Paris from 28 Sept. to 3 Oct. under the presidency of M. Julien Cain. The sessions of the congress will be devoted to talks by specialists from different countries who will discuss old and new problems of bibliography; several receptions are anticipated. These meetings will coincide with several Parisian exhibitions concerned with the history of books and the techniques of bookmaking. The second *Biennale d'Art Moderne* will have an exhibition devoted in part to classics illustrated by artists under the age of thirty-five; other exhibitions will commemorate the 150th anniversary of the *Bibliographie de la France*, show contemporary art books and fine bindings. For further information address: M. Jacques Guignard, Secrétaire du Comité national du Livre illustré, 58, rue Richelieu, Paris IIe. M. Guignard has recently been appointed Conservateur en Chef, Bibliothèque de l'Arsenal.

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The *Catalogue of the John Carter Brown Library, 1919-1931* is being published in a photo-offset edition by the Kraus Reprint Corporation. In this reprint, entries that have been corrected or emended in the JCB's interleaved copy have been marked with an asterisk so that users may write to the Library for further information about individual items. A mimeographed list of the corrections has been prepared and is available free of charge to owners of the original edition who would like to mark their volumes. Please write Thomas R. Adams, Librarian, The John Carter Brown Library, Providence 12, Rhode Island.

❀ ❀ ❀

The Cacciatores, Vera and Edoardo, paid their first visit to the United States in April. Since 1933, Signora Cacciatore has been Curator of the Keats-Shelley Memorial House on the Piazza di Spagna in Rome; she is also well known as an author, and in August Lippincott will publish *The Swing*, a collection of her short stories. With headquarters in New York City, the Cacciatores made trips to Princeton, Cambridge, New Haven, several cities in Virginia, Washington, D. C., and Chicago; on these visits they met a host of old friends and made a host of new ones. On 6 Apr., they were guests of honor at the annual meeting and dinner of the Keats-Shelley Association of America, an occasion at which

Signora Cacciatore spoke most impressively of her curatorial experiences. Before their return to Rome on 2 May, she had but one critical comment to make on the Americans with whom she had talked: she felt that many of them, like so many of the English, do not have a very good opinion of Fanny Brawne. "But Keats loved her" she said, "and that is what matters. I shall do my best to defend her."

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Just after the last issue of the *Papers* went to press, word was received of the death on 5 Mar. of Sir Hilary Jenkinson. In his long career as archivist and palaeographer, Sir Hilary wrote many books and articles, of which *English Court Hand* (with Charles Johnson), 1915, and *Manual of Archive Administration*, 1922 and 1937, are perhaps best known. He also served as adviser in archival organization and administration to several foreign governments and was particularly active during and after World War II when so many collections of official papers were destroyed, damaged, or scattered and so many more collections were being created.

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The Elmer Belt Library of Vinciana, one of the great research art collections on Leonardo da Vinci, has been given to the University of California at Los Angeles by Dr. Belt, Clinical Professor of Surgery at the UCLA Medical Center. The Library contains approximately 15,000 books, articles, and other separate items, including fifty-six incunables and a complete run of the recorded editions of Leonardo's "Treatise on Painting." Contemporary manuscripts on Leonardo, photographs, slides, and microfilms give depth and dimension to this exhaustive collection.

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The editor of these *Papers*, Robert F. Metzdorf, is leaving his duties at Yale on 30 June to become Assistant Vice-President of the Parke-Bernet Galleries in New York; he will be in charge of the literary properties of that organization.

Book Reviews

Edited by Lawrence S. Thompson

American Literary Manuscripts—A Checklist of Holdings in Academic, Historical and Public Libraries in the United States. Austin: University of Texas Press [1960]. xxviii, 421 pp. $5.00.

A Guide to Archives and Manuscripts in the United States. New Haven: Yale University Press, 1961. xxiii, 775 pp. $12.50.

The almost simultaneous appearance of these two checklists of research materials makes a combined review not only possible but also desirable: the good and bad points of each can thus be more easily brought out, and the probable usefulness of the volumes can be more readily assayed.

It is always a temptation to a reviewer to be too harsh upon long-awaited and much-publicized volumes from which a great deal is expected. One tends to overlook what is good in the disappointment which strikes when it is realized how much better a job could have been done. That is the chief reaction to the *Guide;* simple and profound gratitude is the response to *ALM* (as it may come to be called).

The *Guide* covers much the wider field: the emphasis is on historical materials, but other types of manuscripts are listed. About 1,300 institutions are noted. Over 7,600 persons are indexed, "as well as the records of numerous business, political, social, and other organizations." The touchstone of listing for individuals was to include the names of those in the *DAB, Who's Who in America,* or "in comparable [unspecified] sources of biographical information," provided there were fifty or more pieces recorded. "Each individual is usually identified in terms of the State or States, or foreign country, in which he resided for substantial portions of his productive life, and his major occupations or the most important positions that he held." This policy, although needed for the host of obscure Southerners whose names clutter the volume, has led to some curious descriptions. It seems unnecessary to list (p. 584) Walt Whitman as "(N. Y., D. C., N. J.; poet)"; it is a waste of space to identify (p. 609) Edgar Allan Poe as "(Va., Md., Pa., N. Y.; poet, critic, short-story writer)." It is not only pretentious but also evidence of poor editing to list George Washington on p. 607 as "(Va.; planter, Rev. War Commander in Chief, U. S. Pres.)" and to resurrect him four pages later as "(Va.; Rev. War Commander in Chief, U. S. Pres.)." We find (p. 613 and elsewhere) "Thomas Jonathan Jackson, known

as Stonewall Jackson (Va.; prof. at Va. Military Institute, U. S. and Confed. Army officer)"; in the index he becomes "Jackson, Thomas Jonathan (Stonewall)," whereas throughout he could have been listed as "Jackson, Thomas Jonathan ('Stonewall')," thus saving fourteen letter spaces at each appearance. These identifying tags could all have been confined to the index, where they belong; such a course would have avoided the listing of three different men under the one index entry "Clark, William."

American Literary Manuscripts, as its title indicates, takes a smaller field, and covers it very well indeed. There are reports on the holdings of 287 collections, representing the writings of more than 2,350 American writers. The organization is simple and straightforward: the name of the writer is given (with numerous cross references to cover maiden names and pseudonyms) and then the library symbols and a keyed list showing holdings of letters by, letters to, manuscripts, journals, documents, and so on.

The shocking thing to discover is that there are sixty-eight collections represented in the smaller, more specialized book which are not covered by the *Guide!* Some of the depositories are so small that it can be understood how a few of them came to be overlooked; but the Director and Commissioners of the National Historical Publications Commission could certainly be expected to have listed Scripps College, the San Francisco Public Library, the Hartford Public Library, the Mark Twain Memorial, the Atlanta Public Library, the Savannah Public Library, the Indianapolis Public Library, Phillips Academy (Andover), Brandeis University, Saint John's College, Goucher College, the St. Louis Public Library, Wells College, Brooklyn College, the Century Club, Hunter College, the Pforzheimer Foundation, Skidmore College, the University of Nevada, Ohio University, Bryn Mawr College, the Rosenbach Foundation, the Drexel Institute, the Redwood Library and Athenæum, the University of Richmond, Sweet Briar College, Marquette University, and Milwaukee-Downer College —to list some of the major omissions. The absence of these and other collections from the compilation is a serious flaw and casts some doubt on the entire competency of the project.

Having acknowledged the usefulness of each volume, let us examine each in detail and see where its strengths and weaknesses lie (beyond those already noted). To what measure has each group of compilers fulfilled its aims?

ALM is the work of a team representing the Modern Language Association of America and headed by Joseph Jones of the University of Texas. The book is printed in clear, large type, and (unlike the *Guide*) *looks* like a proper reference work. The preface is short, clear, and well written; the introduction tells how the work was done, and on pp. xii-xviii is one of the best discussions in print on the vexed question of the cataloguing of manuscripts.

If it has a major fault, *ALM* errs in listing too many individuals. It is easy to understand how this situation arose. A checklist of authors to be included was circulated: presumably, libraries reported holdings not called for, but the names of some of these individuals (names which cropped up after the checklist had been circulated, either in the *Preliminary Draft*—which was also circulated —or in the final copy for press) could well have been omitted. Many represent modern authors about the importance of whose work there will be disagreement for some time to come, or older authors whose writings are clearly of historical or sociological interest rather than primarily of literary value. In the field of corporate entries, the holdings are not complete and probably represent a late change in plan. In summary, *ALM* is a book for professionals, professionally prepared by scholars, and presented in logical, orderly, unpretentious fashion.

With the *Guide,* the story is somewhat different. To begin with, it is an ugly, cheap-looking book. It is set up by typewriter, in two columns, with unjustified right-hand margins. Italics are indicated by underlining, which makes titles obtrusive and pages spotty. The page arrangement is poor in that there is too much white space, and there is an appalling number of "widows."

Careless editing has allowed an inordinate number of stylistic inconsistencies to creep in. The short titles (pp. xxi-xxiii) are a prime example of editorial failure: "Hist. Records Survey, *Guide* for Calif." is the cue-title for "Historical Records Survey, *Guide to Depositories of Manuscript Collections in the United States: California* (1941. 75p. Processed)." By shortening this to "HRS *Guide* Calif.," and by treating parallel entries in the same way, as many as six lines could have been eliminated on one page alone (p. 530), and hundreds of lines could have been saved throughout the book.

Another field in which thorough editing would have saved space, time, and tempers is the actual description of collections. Most of this work, of course, was done by volunteer (or forced) unpaid workers "in the field"—in many cases the librarians and curators of the collections which are described. Reactions to the request for reports were varied. The larger institutions are heartily sick of vast projects conducted with a budget only for the directional staff, in which the lion's share of work is done by unheralded and over-worked librarians who spend long hours checking lists, answering inquiries, and furnishing information, all of which should be done by the people who ultimately take credit for the publication. Some of the larger and busier libraries, in fact, are refusing to take part in these projects, and one cannot blame them overmuch.

The result, however, is that by the present system, descriptions tend to be either superficial or overly detailed. Such phrases as these are studded through the *Guide:* "A small collection," "a substantial collection," "a considerable

quantity," "over 400 tons of papers," "a large quantity," "several documents." At the opposite end of the spectrum are the pin-pointed entries: "3,628 items," "344,744 pieces," "40 vols. and 232 pieces." There are taut, direct, well-prepared entries, and chatty, discursive, essay-type reports (e.g., pp. 568-70), as well as entries which almost have the aura of advertising: "A growing collection of manuscripts. . . . They are rich in materials for studies in economic history and special economic problems, for studies in politics, and for sociological studies, with smaller representation of data for cultural studies and for intellectual studies *per se* [may we have many intellectual studies *per se!*]." The editor is remiss in not having blue-penciled gobbledegook sales talks such as this.

Other ways of conserving space (and the users' time) would have been to use the abbreviations Cat., Coll., Univ., Lib., Bur., Div., Dept., MS, MSS in all cases (especially in citations), and to have telescoped dates within the same century by using the style 1858-60 consistently, and to have styled consecutive page references as 352-59.

The index is full, but is sometimes too full and frequently not full enough. The papers of the National Committee of Democrats-for-Willkie are indexed under "National," but not under "Democrats" or "Willkie." There are no entries for "Overland journals," "Diaries," "Cartularies," or "Piracy." A very serious omission is that there is no gathering of references for miscellaneous collections of English literary autographs or for general autograph collections. The entries "Chemung County (N.Y.) Historical Society, Inc., 385" and "Chemung County, N.Y., 385" (and similar twinnings) could surely have been covered by "Chemung County (N.Y.) Hist. Soc., 385" without seriously impeding research; and the four entries under the name "Cheves" could have been canned down to one. Indeed, on this one page of the index (p. 664) careful editing could have saved ten full lines—a matter of moment in a reference book of this size and selling at this price. One finds the entry "Thomas Jefferson Memorial Commission" (with no entry under Jefferson) immediately followed by "Thomas Paine Memorial House" (which is given a reference under "Paine"). It is not well done.

Some misspellings and misprints which have been noted include: p. 385 "calan" for "canal" (incidentally, why should not columns have been numbered, instead of pages? The index would have been longer, but the usefulness of the volume would have been improved); a G.A.R. post apparently existed as early as 1855 (p. 148); "Skenesboro" on p. 386 and "Skenesborough" on p. 452; p. 507, "Wilamette University," but "Willamette" in the index; p. 556, "Phillipps Mss." for "Phillipps Ms."; p. 618, "Olumpic" for "Olympic"; and "Thackaray" for "Thackeray" in the index.

The heading "United States Government" in the index covers a fascinating

group of references, and an entire essay could be written about the role played by private collectors and private institutions in preserving governmental documents before the government itself got around to the task. Yet there must have been hesitation on the part of some in reporting all holdings in this field, in view of the alarming bureaucratic irredentism and empire-building of the National Archives in recent years. The entry cannot be regarded as anywhere near complete.

Lest these minutiae depress, it should be added that there is amusement as well as instruction to be found in the *Guide*. Readers learn that the National Weather Records Center in Asheville, N. C., contains the government's "current and noncurrent meteorological records," but minds will boggle to learn that "Some of the data [some, mind you!] in these records have been coded and recoded on 400 million punched cards of which 26 million have been placed on an additional 2,200 reels of microfilms." Indeed a noteworthy bulletin from the home of Thomas Wolfe! In Hawaii, we are told, the Public Archives contain records of the Kingdom of Hawaii, including "records of the Privy, Cabinet, and Executive Councils"—surely this is carrying the injunction, "Study the past," a bit too far? And in Tennessee, the Lincoln Memorial University at Harrogate is the proud proprietor of a "Hall of Holography," which must be the only such establishment in the country, nay, the world. We may look forward, hopefully, to an Anteroom of Autography, a Den of Documents, and a cosy room furnished with springy chairs and named the Fane of Forgeries.

Both books deserve a place on the shelves of many libraries; both will be used often, with gratitude and with some caution. Each book supplements the other (although the one should not) and the two should therefore be used in conjunction. *ALM* covers the smaller field, and does it well. The *Guide* is useful, but it is badly edited, seriously incomplete within its own limits, and contains far too many mistakes.

R. F. M.

Bürgin, Hans. *Das Werk Thomas Manns. Eine Bibliographie.* Unter Mitarbeit von Walter A. Reichart und Erich Neumann. Frankfurt: S. Fischer Verlag, 1959. 320 pp. DM 34.-

More than three decades have passed since the publication of the first bibliography of the writings of Thomas Mann. Gerhard Jacob's pamphlet, *Das Werk Thomas Manns. Eine Bibliographie* (Berlin, S. Fischer, 1926), has long been out-of-print and unavailable. There are several checklists of Mann's works translated into Czech, Hungarian, and Russian, and in 1945 a most helpful guide to publications in English by and about Mann appeared in Walter A. Reichart's study,

"Thomas Mann: An American Bibliography" (*Monatshefte für Deutschen Unterricht* XXXVII (1945), 389-408). However, because of the ever growing interest in Mann's writings, it has become more and more desirable to have a complete bibliographical record of his widely scattered miscellaneous publications, such as contributions to newspapers, periodicals, almanacs; prefaces and introductions to books by other authors; his replies to "Rundfragen"; and finally, letters to the editors of many journals and dailies both in Germany and abroad. Four years after the death of Mann, the publication of Bürgin's work fills an important gap in the vast literature about the author who in his last years took a lively interest in this gigantic work.

Looking at the scope of this bibliography, one cannot but feel admiration for the compiler's unrelenting thoroughness and his detective skill in ferreting out hidden materials. Though he omits verbal communications (interviews, reports of conversations and speeches) and unpublished manuscripts (the majority of Mann's letters), Bürgin has endeavored to include all of Mann's writings in German published by the end of 1958, as well as translations into thirty languages, if they appeared prior to the end of 1956.

Section I, with 117 entries, deals with Mann's monographs in German and includes, in addition to a description of each first edition, brief notices on reprints, licensed editions, and college textbooks. Section II deals with collected works in German, and Section III with books and journals edited by Mann. Translations of his books which appeared as monographs are listed in Section IV, with 518 entries arranged by country of publication rather than by language. Four of Mann's books which appeared only in English are listed in this section. Section V, with 880 entries is the largest part of the book: it is devoted to Mann's contributions to newspapers, magazines, and composite works such as yearbooks, almanacs, and *Festschriften*, often followed by half a dozen or more translations. One American item which the author has overlooked is an article dealing with religious and racial tolerance entitled "A Message from Thomas Mann" (*English Journal* XXXV (1946), 287-88). An appendix deals with the author as a cartoonist and with recordings of his spoken words. Equipped with three indexes of titles, subjects, and names, this handsomely designed and printed volume may be considered a model of exquisite craftsmanship and has rightly been selected by the German book-trade as one of the fifty most beautiful books published in Germany in 1959.

Having used this bibliography both extensively and intensively for a period of several months, I can testify to its comprehensiveness and its author's devotion to minute detail. On its 320 pages are no more than a handful of misprints: *Bonniers Litterära Magasin* (pp. 173, 178, 179, *et al.*); Holmqvist (pp. 225, 312); *The Trial* (p. 219); Teil V (p. 208); *Il Messaggero* (p. 228); "The

Artist and Society" (p. 228); *The New Commonwealth Quarterly* (p. 195); Section I, No. 3b should read: *Tristan.* Mit zwölf Radierungen [not "sieben"]; Section V, No. 685, *New York Times Magazine*, has a different pagination: pp. 14-15, 26, 28-30, 32-33, and the same is true of item 842, *Die Gegenwart*, which should read: pp. 563-64.

Sometimes translators might have been identified, if only for the sake of consistency and completeness (e.g., items IV, 84: Denise Van Moppès; IV, 332: Karin Boye; V, 517: Magnus Peter; V, 568: Nils Holmberg; V, 638: Joseph M. Bernstein; V, 765: Klaus W. Jonas and Leon Nemoy; V, 777: Ervino Pocar; V, 834: Louise Servicen).

Probably the most complicated chapter of the book and the one for which most outside help was required is Section IV, which deals with foreign language editions of Mann's writings. There is a considerable number of omissions, but since the majority of them involve recent translations published between 1954 and 1956 and probably not yet catalogued in the various national libraries which provided the author with information, it would not be fair to take Bürgin to task for this lack of completeness.

Inasmuch as the Deutsche Akademie der Wissenschaften zu Berlin in cooperation with Mann's publisher, S. Fischer, is preparing a definitive, critical-historical edition of all the writings of Thomas Mann, this book may well serve as the foundation for this vast and ambitious project, which is being administered by an editorial committee of scholars from both East and West.

With this valuable bibliography, Hans Bürgin, Walter A. Reichart of the University of Michigan, and Erich Neumann, founder and director of the Thomas Mann-Archive in Berlin, have produced a standard work of its type. All who will use this book owe them a great debt of gratitude.

Klaus W. Jonas

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Hoffman, Hester R. *The Reader's Adviser and Bookman's Manual. A Guide to the Best in Print in Literature, Biographies, Dictionaries, Encyclopedias, Bibles, Classics, Drama, Poetry, Fiction, Science, Philosophy, Travel, History.* 9th edition, revised and enlarged by Hester R. Hoffman. New York: R. R. Bowker Co., 1960. 1,116 pp. $15.

The first edition of *The Bookman's Manual*, edited by Bessie Graham, appeared forty years ago. Miss Graham retired in 1941, to be succeeded by Miss Hester Hoffman; this ninth edition, more attractively bound than its predecessors, and with a catchier title—cf. Crowell's *The Reader's Encyclopedia* and

the late May Lamberton Becker's *The Reader's Guide*—is Miss Hoffman's fourth. She was assisted by a task force in the Bowker offices, and by numerous involuntary contributors to the mosaic of quotations and critical comments which make up the annotation. These are generally attributed to the original writers; but quite often set down without either credit or quotation marks. The annotation of *Grolier 75* is a case in point, straight down to the Edmund Pearson quotation used by the original reviewer (in *Library Journal*). (This reviewer is one of those whom Mrs. Becker used to call her Choir Invisible.)

This work, much used in bookstores, library schools, and the reference departments of libraries, is now reaching out for a larger public. It lists some 10,000 titles—the majority of them in print—by about 2,000 authors, living and dead (Dunsany and Ashley Dukes among the latter, though they are given no death dates).

The reader is sometimes advised of some strange things—like Norman Cousins' "excellent [but non-existent] dramatic criticism" for *The Saturday Review*. Aldous Huxley is "too highbrow to be a popular writer"—this in the face of the four editions listed, including paperback, of *Brave New World*! (*Eyeless in Gaza* was a 1936 best-seller.) *Middlemarch* is oddly described as a "tedious novel of English provincial life" (and Casaubon is spelled "Causabon"). *Scenes of Clerical Life* is called "Scenes from Clerical Life." O'Neill's *A Moon for the Misbegotten* ran for thirty-four performances, beginning 2 May 1957, at the Bijou Theater in New York, but this edition still maintains that "it was tried out on the road by the Theatre Guild but was never brought to New York." The unfortunate Arna Bontemps is again feminized as "Anna." (Since the gender of Proust's Albertine has so often been disputed, perhaps "Albertine Disparu" may be glossed over.) C. S. Lewis is not, of course, a "pseud. of Clive Hamilton." Sartre is called Simone de Beauvoir's "husband"—but perhaps the word is used in the Pickwickian sense: Sartre himself jocularly refers to the affair as a "morganatic marriage." *Current Biography* is not a complete "monthly"; it skips August. *Sincerely, Willis Wayde,* by J. P. Marquand, was a Literary Guild, not a "Book of the Month Club [*sic*]" selection; the Book-of-the-Month Club does not select books by its own judges.

The annotation for Stevenson's essay on Villon in *Familiar Studies of Men and Books* is misapplied to his Villon short story, "A Lodging for the Night" (p. 671; this reference is not in the Index).

It is discouraging to find all the conventional misspellings in this new edition (though a staff member is congratulated in the Preface on "her meticulous proofreading"): William "Vaughan" Moody for Vaughn; Kenneth "MacGowan" for Macgowan; "Eleanora" Duse for Eleonora; "Frederic" March for Fredric; H. M. "Lydenburg" (also in Index) for Lydenberg; Compton

"MacKenzie" for Mackenzie; "Beaudelaire" for Baudelaire; Leslie "Bailey" for Baily (also in Index); "Sheriff" for Sherriff; "Wasteland" for Eliot's *The Waste Land;* Glenway "Westcott" for Wescott; Natty "Bumpo" for Bumppo; "Katherine" Cornell for Katharine; "Rollo" for Rolo; "Austen" Freeman for Austin; "Fitzgerald" for FitzGerald; Lewis and "Clarke" for Clark; "Bernadine" for *Bernardine;* "guerilla" for guerrilla; the Grolier "Society" for the Grolier Club; Gas House "McGuinty" for McGinty; "Wyandotte" for *Wyandotté;* "Fiddell" for Fidell; "Sweitzer" for Schweitzer; "Smollet" for Smollett; "Birbeck" for Birkbeck; "Bonomy" Dobrée for Bonamy; "Howell," "Clemen," "Watkin," "Yeat." Faulkner won the Nobel Prize in 1949, not "1950"; Hemingway the Pulitzer Prize in 1953, not "1952." (His winning the Nobel Prize is not mentioned.) "In 1958 [*sic*] she [Hilda Doolittle] was honored by the American Academy of Arts and Letters Award of Merit Medal." The year was 1960. (H. D., incidentally, accepted the medal before Mark Van Doren could make his speech of presentation.)

Titles often carry a superfluous "The": "The" *Rhinoceros;* "The" *Beggar on Horseback;* "The" *Essay and General Literature Index.* But it is omitted from *The Romany Rye, The House of the Seven Gables, The House of Mirth, The Wept of Wish-ton-Wish,* and "A Search for a [*sic*] King."

Reviewing *The Reader's Adviser* for *Library Journal,* Miss Flora B. Ludington stated that Faulkner's name is omitted from the Index. As a matter of fact it is there, but sandwiched between Farquhar and Fast. It is followed by a wrong page number—wrong for Faulkner but correct for James Farrell, who *is* omitted from the Index.

These errors do not detract too seriously from the undeniable usefulness of the book as a descriptive guide to any well-stocked library—though Charlotte Brontë was Mrs. Nicholls (not "Nichols"), and Roald Dahl doesn't spell his name "Raold" even once, let alone twice.

Earle F. Walbridge

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Moore, John Robert. *A Checklist of the Writings of Daniel Defoe.* Bloomington: Indiana University Press, 1960. xviii, 254 pp. (Indiana University Humanities Series, 47.) $7.00.

Professor Moore's many contributions to the study of Defoe, including his recent biography, are significantly increased by this compilation. Its importance lies in what it will contribute to establishing the complicated Defoe canon. The

earlier lists—Lee, Trent, Dottin, and C. B. E. L.—valuable as they have been for want of better, are cluttered with items manifestly not by Defoe. Professor Moore has pruned decisively and it is a relief to note the absence of many absurdities. It can be said with more than ordinary assurance that the omission of a title here, particularly one included in other lists, is very strong testimony that the work was not written by Defoe; additions will undoubtedly be made, but they will be few and the evidence will have to be convincing. The corollary, that the presence of a title here is final proof of Defoe's authorship, does not, of course, follow. The *Checklist* consists of 547 entries (with No. 520 excised by an errata slip and No. 331a subverting the numerical order), of which only nineteen are marked with the asterisk of doubt, forcing the conclusion that Professor Moore is completely confident of Defoe's having written the rest. Including all possible candidates is to be approved, but it is not likely that most students of Defoe will share that degree of certainty.

The list is arranged chronologically in three main sections: books, pamphlets, etc., published during Defoe's lifetime; posthumous works; and periodicals. The chronology is nicely maintained, even within the year; this precision in dating is one of the chief merits of the work, demonstrating again the compiler's thorough familiarity with the minutiae of the political history of the period.

Each entry consists of title and imprint fully transcribed, format and paging, notes, and a list of locations. Bibliographical description is at a minimum and what is provided is rather less than satisfactory. Quartos are distinguished from octavos, for example, "primarily in regard to shape," a principle that undermines confidence in the statements of format. The reproduction from the original title page of square brackets as square brackets leads to a confusion with the square brackets of editorial interpolation. The paging is given inconsistently and is occasionally wrong (see below). Little distinction between "issue" and "edition" is maintained; the various issues, for example, of *The Memoirs of an English Officer* (No. 500), differing only in the cancels of the first signature, are identified as issues, but the reissue of the sheets of *Some Remarks on the First Chapter in Dr. Davenant's Essays* (No. 65) with a cancel title *Original Right* is called a "second edition." Some reissues are dignified with separate entry numbers (e.g. 274 and 378), while others remain in the notes; the number of entries is therefore not an impeccable guide to the number of separate works.

A comparison of about 200 titles reveals several discrepancies, many trivial, between titles, imprints, and pagings as given in the list and those of copies in the Harvard College Library. They probably represent for the most part errors of either transcription or printing, but some of them may well indicate different states, issues, or editions. (Discrepancies in capitalization are not included.)

No. 5	*For*	Pp. 1-14	*read*	Pp. 1-4
No. 15	"	Pp. i-ii	"	Pp. [i-ii]
No. 19	"	Pp. [2 unnumbered]	"	Pp. [4 unnumbered]
No. 28	"	fermiter	"	firmiter
No. 28	"	observi	"	observari
No. 38	"	London: Printed	"	London Printed
No. 38	"	Pp. [2 unnumbered]	"	Pp. [3 unnumbered]
No. 54	"	Conformity of Dissenters	"	Conformity of the Dissenters
No. 54	"	Dissenter and the Observator	"	Disseuter and the Observator
No. 54	"	Pp. [7 unnumbered] + 289	"	Pp. [7 unnumbered] + [8]-289
No. 63	"	delusions	"	delusion
No. 63	"	Pp. 1-48	"	Pp. [7 unnumbered] + 1-48
No. 64	"	Printed	"	London: Printed
No. 68	"	Pp. [2 unnumbered]	"	Pp. [1 unnumbered]
No. 85	"	Nut	"	Nutt
No. 106	"	London, Printed	"	London: Printed
No. 115	"	l. 11	"	lin. 11.
No. 129	"	Caledonia, A Poem	"	Caledonia, &c. A Poem
No. 129	"	Anno. Dom.	"	Anno Dom.
No. 151	"	Presbyterian Government	"	Presbyterian Church Government
No. 151	"	to the North	"	in the North
No. 155	"	Act, Wherein	"	Act: Wherein
No. 165	"	Row, 1710.	"	Row. 1710.
No. 204	"	October-Club	"	October Club
No. 243	"	1712.	"	1712. Price 6d.
No. 251	"	Great Britain	"	Great-Britain
No. 252	"	Pp. 3-45	"	Pp. 3-44
No. 255	"	London;	"	London:
No. 266	"	and, seriously	"	and seriously
No. 281	"	behave by him	"	behave to him
No. 324	"	Pp. [i]-vi	"	Pp. i-vi
No. 326	"	Inquiry	"	Enquiry
No. 358	"	to rend.	"	to rend. Roscom.
No. 368	"	(for 233-429)	"	(for 233-431)
No. 377	"	London: Printed	"	London, Printed
No. 406	"	Pp. [18 unnumbered]	"	Pp. [iii]-viii + [12 unnumbered]
No. 421	"	Row, 1719.	"	Row. 1719.
No. 432	"	quibisdam	"	quibusdam
No. 439	"	Pp. [i-ii] + 1-36	"	Pp. [i-ii] + [1]-36
No. 456	"	[1724]	"	1724.
No. 457	"	Three Shillings Sixpence.	"	Price Three Shillings Sixpence.
No. 459	"	Cornhil.	"	Cornhill.
No. 459	"	1-121	"	1-121 (for 131)
No. 465	"	Le Febre	"	Le Febvre
No. 465	"	(Price 2s.)	"	[Price 2s.]
No. 495	"	Instructor:	"	Instructor;
No. 498	"	prevent Murder	"	prevent much Murder

No. 498	"	A. Stagg	"	J. Stagg
No. 499	"	Pp. [22 unnumbered]	"	Pp. [iii]-xvi + [6 unnumbered]

Some few additions to the notes may be of help:

No. 42. Another "second edition" with title, imprint, format, and paging duplicating the first edition.

No. 46. Another edition, probably pirated, with title and imprint of first edition: 8°. Pp. [2]-8.

No. 57. H and BM copies, noted as different editions, appear to be the same.

No. 128. The edition cited in the notes (*A Poem to the Author of the Scots Answer*) is now at Harvard.

No. 283. Another issue, differing only in imprint: London: Sold by J. Baker at the Black-Boy, in Pater-Noster-Row. Pr. 6d. MDCCXIV.

DANIEL WHITTEN

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YCIAR, JUAN DE. *A Facsimile of the 1550 Edition of Arte subtilissima, with a Translation by Evelyn Shuckburgh and an Introduction by Reynolds Stone.* London, Oxford University Press, 1960. [x] pp., [172] pp. (facsimile), [60] pp. (translation). 8¾ x 5¾ inches. $5.00.

FUGGER, WOLFFGANG. *Wolffgang Fugger's Handwriting Manual Entitled a Practical and Well-grounded Formulary for Divers Fair Hands, Compiled by Wolffgang Fugger, Citizen of Nuremberg, 1553. Now Translated by Frederick Plaat with a Foreword by Harry Carter.* London, Oxford University Press, 1960. 172 unnumbered pp. including facsimiles. 6⅛ x 8 inches. $4.25.

To the steadily increasing number of facsimiles of early writing books, Oxford adds the manual of the first writing master of Spain and the German manual of Wolffgang Fugger.

This reissue of Juan de Yciar's *Arte subtilissima* is published in association with the Lion and Unicorn Press of the Royal College of Art, London, which had previously issued it in a limited edition in 1958. The second (1550) edition, now rare, is considered the finest of at least eight editions in which the manual appeared from 1548-96.

Juan de Yciar (c. 1522-c. 1573) left his native Durango in Vizcaya to settle in Saragossa as a teacher and calligrapher. He devoted himself to his "special art", the writing of church books, for which he developed a large round black letter, and to the preparation of *Recopilacion subtilissima intitulada Orthographia Pratica,* the first writing manual to be published in Spain. Two years later the second edition appeared, containing corrected and additional plates, border pieces for the text, and other embellishments.

Yciar composed the text and drew the calligraphic specimens, the latter cut in wood by a French engraver, Juan de Vingles, who also cut the major portion of the other decorative pieces and borders. Vingles enjoyed the privilege of identifying his cuts with his signature, initials, or his own mark, an unusual procedure in the sixteenth century, but indicative of Yciar's regard for the importance of the engraver's work. A complement to Yciar's letter forms are the elaborate, skilfully executed woodcuts and ornamented borders. Especially impressive are the several blocks with white letters on solid black background or criblé ground with various delicate patterns.

That Yciar was a diligent student of the Italian writing masters, Vicentino, Tagliente, and especially Palatino, is evident by his own acknowledgment and by the scope, descriptive procedures, and many of the calligraphic specimens in the manual. However, Yciar was a versatile and skilled calligrapher and his manual includes several script forms: chancery, its antique and Aragonese variations, black letter for church books, Roman capitals (which he also calls Gothic and Latin), interlaced and historiated capitals, initials for the illuminator, Hebrew and Greek alphabets.

Following Reynolds Stone's introduction is the complete facsimile. Evelyn Shuckburgh's English translation of Yciar's text of instructions is in a separate section at the end.

In a letter to the reader Yciar pays tribute to his engraver but laments the contrast between the resulting print and the life of the original hand. The living hand continues to diminish through its reproduction by photolithography. Nevertheless, students and collectors of calligraphy who have had to content themselves with reproductions of selected pages in various collections will welcome a complete facsimile of Yciar's manual.

Oxford's reissue of Fugger's *Handwriting Manual* is the third facsimile of this classic to appear during the past five years. In 1955 the Lion and Unicorn Press produced, in a limited edition, a translation of Fugger's text to accompany the facsimile of the plates, excluding the Greek and Hebrew sections. Harrassowitz, Leipzig, in 1958 reproduced entire a collotype facsimile with an introduction by Fritz Funke and with Fugger's German text facing the corresponding illustrations.

In his introduction, Funke established the Lion and Unicorn copy as a reprint probably of the second edition printed between 1597-1605. The title pages of the two editions are identical, both carry the date 1553, and plates and commentary, with two exceptions, are the same. Variations appear in the tailpiece ornaments and colophons. Another difference is the slightly longer introduction to *Textura* in the earlier edition. Oxford now reissues the Lion and Unicorn

Press facsimile without change except a postscript by Harry Carter acknowledging the variations. The facsimile is reproduced by photolithography.

Calligraphers interested in Fugger's manual will find his directions and discussions exciting in English translation. Collectors will find a limitation in the omission of Fugger's German text and of the Greek and Hebrew plates and explanatory matter.

Paul Standard's informative review of the Harrassowitz reprint in the third quarter 1960 issue of *PBSA* should be referred to for details about Fugger's life and the significance of his manual.

Nancy Chambers

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BRIEFER MENTION

Rudolf Bülck's *Geschichte der Kieler Universitätsbibliothek* (Eutin/Holstein: Alfred Burkhardt Verlag, 1960; 291 pp.), edited by Wilhelm Klüver, is an important contribution to the history of German scholarly libraries in the last three centuries. Bülck, who died in 1954, was a prolific bibliographer and historian, and there is a checklist of his scholarly work in *Nordelbingen, Beiträge zur Heimatforschung in Schleswig-Holstein* XXII (1954), 7-22. His history of the University of Kiel Library is based on extensive knowledge of the sources for the history of Schleswig-Holstein. Founded in 1665, the Christian-Albrecht-University and its library have had a distinguished even though perhaps not spectacular history; and Bülck's history of the library expands our knowledge both of German academic and bibliographical history and of local Schleswig history.

The *Catalogue des périodiques étrangers en cours de publication* (Brussels: Koninklijke Bibliotheek, 1960; 3 vols.) records over 16,000 serials received currently in the Royal Library in Brussels. The extraordinary wealth of this national library is pleasantly surprising, and it would be difficult to identify a major scholarly periodical not in the collection. The entries are brief and give only the title, place of publication, and inclusive volumes and years of publication. At present there is no union list of serials in Belgium comparable to those for the United States, England, Germany (in progress), or Switzerland, but this publication goes a long way toward satisfying this deficiency.

Among other publications of the Belgium Royal Library special attention should be given to Antoine de Smet's *Voyageurs belges aux États-Unis du xvii^e siècle à 1900; notices bio-bibliographiques* (Brussels: Patrimoine de la Bibliothèque Royale de Belgique, 1959; 201 pp.). The arrangement is alphabetical by the name of the traveler, with biographical notes and a list of his publications on the

United States. Both books and periodical articles are included. There are indexes of names of persons and places. De Smet's work will be a useful supplement to bibliographies of travel literature by Monaghan, Clark, Wagner-Camp, and the local and regional bibliographers.

A third recent publication of the Belgian Royal Library that deserves attention in this country is *Livres anciens des Pays-Bas; la collection Lessing J. Rosenwald provenant de la bibliothèque d'Arenberg* (Brussels, 1960; 148 pp.), a catalogue of an exhibit in the Museum Meermanno-Westreenianum of The Hague and in the Bibliothèque Albert I in Brussels. The celebrated Arenberg Collection is rich in little-known imprints of the Low Countries. Mlle. M. E. Kronenberg and the national librarians of Holland and Belgium have made a major contribution to the early bibliography of these countries through this catalogue.

The complexity of serial publications in the twentieth century requires specialized bibliographies of all types which did not appear in the pre-World-War-II period. Until the mid-twentieth century the publishers of national bibliographies, in general, did not consider it necessary to issue separate bibliographies of current serials. The Deutsche Bibliothek and the Buchhändler-Vereinigung in Frankfurt, faced with the problem of initiating a wholly new series of national bibliographies, separate from the old Leipzig series, decided to issue a separate list of German periodicals for 1945-52, the first volume of the *Deutsche Bibliographie: Zeitschriften-Verzeichnis* (Frankfurt: Buchhändler-Vereinigung GmbH, 1960; 1656 cols.). Here is recorded comprehensively for all the Germanies—remarkably enough for East Germany as well—the total serial production of the first seven years of the post-war period. The main section is arranged in classified order, but there are indexes of titles, editors, and subjects. A similar index for 1953-57 was started immediately upon completion of the 1945-52 volume.

Halvor P. Durban-Hansen, leading authority on book production and typography in Norway, is the author of *Skrift og typer* (Oslo: Olaf Gulowsen A/S, 1960; 161 pp.), a compact history of the Roman letter, the aesthetics and technology of type-design and type-casting in western Europe, and the relatively brief practice of this art in Norway. The firm of Olaf Gulowsen in Oslo became the agent for Genzsch and Heyse of Hamburg in 1904, but it did not set up its own type foundry until 1934. In recognition of this quarter-centennial, Mr. Durban-Hansen's survey was published. It is somewhat more than a survey, for it reflects original notions on the development and practical application of the Roman letter by calligraphers and typographical designers of two millennia. Chapter VII, on modern methods of type-cutting, is simple and clear-cut, perhaps the best elementary presentation in any western European language.

Although we are somewhat over a century late in recognizing Julius Fürst's monumental *Bibliotheca judaica; bibliographisches Handbuch der gesammten jüdischen Literatur mit Einschluss der Schriften über Juden und Judenthum und einer Geschichte der jüdischen Bibliographie,* originally published in three volumes (1849-63), it is not out of order to note the reprint by Georg Olms of Hildesheim in 1960 (3 vols. in 2). Still not superseded by any comparable work, this great bibliography of Judaica has far-reaching implications for all aspects of European history; and it may be ignored by historians and bibliographers of Europe and America at their peril. The long history of Jewish bibliography at the beginning of the third volume is still a point of departure for any studies in this field, but an up-dating and revision are among the most urgent desiderata of bibliographical scholarship. The facsimile is sharp and legible and on paper apparently better than the original.

Isabel Heitjan's *Die Buchhändler, Verleger und Drucker Bencard* (Frankfurt am Main: Buchhändler-Vereinigung GmbH, 1960; *Archiv für Geschichte des Buchwesens* III, 613-980) is a full-dress study of one of the most important German printing families from 1636 to 1762. In Würzburg, Frankfurt, Dillingen, and Augsburg the Bencard family left its mark on the cultural and commercial life of these communities in the seventeenth and eighteenth centuries. The concluding part of the study is a comprehensive checklist, in chronological order, of the publications of the various branches of this noted printing family. Miss Heitjan's original study was presented as a doctoral dissertation at the University of Mainz in 1960.

The ninth volume of the *Literatur-Verzeichnis der politischen Wissenschaften* (Munich: Günter Olzog Verlag, 1960; 304 pp.), published by the Hochschule für politische Wissenschaften in Munich, covers West German, Swiss, and Austrian books in the field of politics and related studies. The arrangement is by subject, with indexes of authors and publishers. Each entry is annotated. As a guide to the German literature on political science, this bibliography is particularly useful for the annotations and for the relative promptness with which it appears. The current volume includes many 1960 books, but it also covers volumes published in 1959 and 1958.

Karel Malec's *Soupis bibliografií novin a časopisů vydávaných na území Československé republiky* (Praha: Orbis, 1959; 220 pp.) records 965 bibliographical sources for Czech and Slovak newspapers and periodicals. Each entry is annotated, and there are chronological and name indexes. The former is particularly useful and suggestive for compilers of similar works for other jurisdictions: beginning with 1650, the number of the entry or entries recording titles

issued in each year is entered opposite the year. Czech and Slovak serials are handled in different chapters, and a separate chapter deals with Czech and Slovak publications in foreign countries (especially the United States). As a point of departure for the history of the press in Bohemia, Moravia, and Slovakia, and as a fundamental reference work for literary and general historians of these jurisdictions, Malec's work is indispensable.

Meddelelser om landsarkiverne for årene 1921-1955 (Copenhagen: Munksgaards Forlag, 1960; 187 pp.) was prepared at the Rigsarkivet (State Archives) in Copenhagen as a supplement to the *Meddelelser om Rigsarkivet for årene 1921-1955* (1958). It fills in a gap created by the cessation of the former quinquennial reports, but it is proposed in the future to issue reports regularly at five-year intervals. This volume contains reports on the acquisitions and services of the provincial archives for Northern Jutland, Southern Jutland, Fyn, Sjaelland, and Åbenrå. The Faeroe archives are attached to the Provincial Library in Thorshavn. There is an index of names and a pictorial supplement. For the student of Scandinavian studies the reports of the State Archives as well as the provincial archives are essential reference works.

P. M. Mitchell's *A Bibliography of English Imprints of Denmark through 1900* (Lawrence, Kansas: University of Kansas Libraries, 1960; 85 pp.; *University of Kansas Publications, Library Series,* 8) contains 394 entries, ranging from Christiern Pedersen's *The richt vay to the Kingdome of Hevine* (1532) to the *Report from The Social Democracy in Denmark to The International Socialistic Congress of Working Men in Paris* (1900). The bibliography is arranged chronologically, with an index of authors, editors, translators, and anonymous works. Most of the entries are items issued by teachers of English in Denmark, maritime publications, antiquarian and scholarly works, travel literature, and propaganda.

Julius Rodenberg's *Neue deutsche Buchkunst; Beispiele aus der Sammlung künstlerische Drucke in der Deutschen Bücherei* (Leipzig: Deutsche Bücherei, 1960; 38 pp.) is a sensitive analysis of the development of modern German book design and illustration. The text is accompanied by forty-nine illustrations from 1900 to the present. While the period since 1945 is represented largely by examples from the German Democratic Republic, there is also an adequate representation of books from West Germany. This little book was distributed as a New Year's greeting by the Deutsche Bücherei.

Carlos Sanz' seven volumes of *Bibliotheca americana vetustissima* take their title from the first two volumes in the series, facsimile reprints of Henry Harrisse's work (original volume and "Additions"). The third volume is a biography of Harrisse (1958); the fourth, *El gran secreto de la carta de Colón*

(1959); the fifth and sixth, "últimas adiciones" to Harrisse; and the seventh, a *Comentario crítico e indice general cronológico de los seis volúmenes que componen la obra* (Madrid: Librería general Victoriano Suarez, Preciados 42, 1960; 75 pp.). The seven-volume set is essential, even for libraries which own the original Harrisse volumes, since the latter are on rather brittle paper.

The late Otto Säuberlich's *Obral-Wörterbuch; buchgewerblich-graphisches Taschenlexikon* (Wiesbaden: Brandstetter Verlag, 1957; 292 pp.; second edition by Armin Würfel) first appeared in 1927 and has now been brought fully up to date. The detailed explanations of the various processes in the printing trades are valuable both for definitions of German terms and for their content, since no specialized or general dictionary in English covers this field with equal thoroughness. The most recent developments on both sides of the Atlantic are noted, and there is also adequate attention to historical aspects of printing.

James A. Servies, librarian of the College of William and Mary, records a rich and inspiring bibliographical career in *Earl Gregg Swem, a Bibliography* (Williamsburg: College of William and Mary, 1960; 59 pp.). From 1891, when he contributed to the Lafayette College literary magazine, up into his ninetieth year, Dr. Swem was responsible for 175 contributions to American history, bibliography, and library literature. Dr. Swem is perhaps best known as the compiler of the *Virginia Historical Index,* but his influence has found its way into many other aspects of the life of Virginia and of the Republic. His interpretation of the Williamsburg tradition, solidly based on bibliographical scholarship, has been largely responsible for the interest of philanthropists and foundations in the restoration of Virginia's colonial capitol.

Eugene P. Sheehy and Kenneth A. Lohf are the compilers of *Sherwood Anderson, a Bibliography* (Los Gatos, California: The Talisman Press, 1960; 125 pp.; $6.00). This first comprehensive bibliography of Anderson contains over 800 entries; and, including references to reviews, translations, and individual short stories, there are over 3,000 items in all. The first section, works by Anderson, contains full analytical descriptions of first editions, with shorter entries on later editions and translations; essays and stories; introductions and forewords; letters; dramatizations; contributions to periodicals; serial publications edited by Anderson; and contributions to the *Smyth County News* (but not the *Marion Democrat*) in 1927-29. The second part contains writings about Anderson in books and periodicals; poems, parodies, and miscellaneous items; and contemporary reviews.

N. G. Suchowa's *Alexander von Humboldt in der russischen Literatur* (Leipzig: VEB Verlag für Buch- und Bibliothekswesen, 1960; 96 pp.) is a translation of *A. Gumbol'dt v russkoi pechati*, originally published by the Institute for the History of Science and Technology of the Academy of Sciences in Leningrad. There are 304 annotated entries, containing Humboldt's works in Russian, biographical material, memoirs, and studies published in 1959 (the centennial of Humboldt's death). There are indexes of authors and of other names in the bibliography, the latter with identifications.

Jan Tschichold's *Erfreuliche Drucksachen durch gute Typographie* (Ravensburg: Otto Maier Verlag, 1960; 124 pp.) may well become one of the bibles of modern typography. Clearly, and with the assurance of long and successful experience, Tschichold sets down the fundamentals of good typography in all its aspects. Not only in books and advertising, but even in typewritten letters and rubber stamps, the principles of thoughtful and tasteful design are imperative. Without burdening his text with excessive technical detail, Tschichold records the fundamentals of good typographical practice in all situations where the printed word is used.

The fourth volume of the *Westfälische Bibliographie 1956-1958* (Dortmund: Stadt- und Landesbibliothek, 1959; 533 pp.) continues the bibliography of Westphalia since 1945 that has been compiled by the Dortmund Public Library. The four volumes that have now been published cover thirteen years and 35,050 titles, a substantial accomplishment for any regional bibliography. Westphalia, in the heart of northern Europe, is a focal point for the history of this region since the Reformation, or, indeed, since the Carolingian era; and the Dortmund Library deserves much credit for undertaking this work. It is proposed to issue the *Westfälische Bibliographie* in the future in annual volumes.

Imrich Kotvan's *Inkunábuly Univerzitnej Knižnice v Bratislave* (Bratislava, 1960; 328 pp., 32 plates) records 437 fifteenth-century books in the University of Bratislava Library. One hundred and fifty-eight printing presses in forty-one different places are represented. The collection is a fairly representative cross section of European incunabula, not unusually distinguished, but still a useful library for the study of the typography and culture of the late middle ages.

Dr. Kotvan's *Inkunábuly kapitulnej knižnice v Bratislave* (Martin: Matica slovenská, 1959; 73 pp., 2 plates) lists the somewhat more modest collection (seventy-eight numbers) in the Collegiate Chapter of St. Martin in Bratislava. Again, it is a fairly typical collection; and the one remarkable aspect is the *absence* of liturgical works, explained by the bibliological blood-letting of 1829, when Stephen Horváth removed certain representative works in this category to the Hungarian National Museum.

A third contribution of importance to central European prototypographical scholarship is Šime Jurić's "O inkunabulistici i njezinim zadacima u hrvatskoj," *Vjesnik bibliotekara hrvatske* VI (1960), 1-37. Jurić assesses the present status of the study of fifteenth-century printed books in Croatia and provides a bibliography of 230 items on this subject.

Donna Gerstenberger and George Hendrick, *The American Novel, 1789-1959, a Checklist of Twentieth-Century Criticism* (Denver: Alan Swallow, 1961; 333 pp.) is divided into two major sections. The first contains criticism of the work of individual authors, arranged alphabetically by author. Entries under each author are arranged by individual novels, general studies, and bibliographies. The second section lists general studies of American fiction divided, when possible, by centuries. There are some 5,000 entries, and about 100 periodicals are indexed. There is no index of the authors of the critical studies.

Ursula Giese's *Johann Thomas Edler von Trattner, seine Bedeutung als Buchdrucker, Buchhändler und Herausgeber* (*Archiv für Geschichte des Buchwesens* III [1961], cols. 1013-1454) is an exhaustive study of one of the great publishers of the eighteenth century. Miss Giese provides a detailed biography, with full particulars on Trattner's imaginative and largely successful publishing ventures, and, necessarily, much information on the background of publishing and learning in central Europe in the eighteenth century. There is a full chronological list of Trattner imprints with an author index.

Ruth Hughey's edition of *The Arundel Harington Manuscript of Tudor Poetry* (Columbus: Ohio State University Press, 1960; 2 vols.) is a bit beyond the scope of a bibliographical reviewing organ, but it nevertheless deserves notice here for the intensive and exacting editorial job that Miss Hughey has done. The first volume contains the introduction and text, the second the notes and glossary. Miss Hughey discovered the original folio, containing more than three hundred poems of the Tudor era, in 1934 in the library at Arundel Castle. In addition to editing the manuscript, she has studied its provenance, its relation to other contemporary manuscripts, and its significance as a record of Tudor poetry.

Primarily to implement its generous and effective interlibrary loan policy, the New York State Library is issuing checklists of its holdings by major classes. The *Checklist of Books and Pamphlets in American History* (Albany: New York State Library, 1960; 82 pp.) lists about 24,500 titles, and the *Checklist of Books and Pamphlets in Science and Technology* (Albany: New York State Library, 1960; 216 pp.) lists some 81,800 titles. The entries are skeletonized, and the collections are in no sense comprehensive; but if the scholar will use these lists judiciously, recognizing clearly their basic purpose, they can be of substantial value.

Certain current specialized encyclopaedias and biographical reference works have considerable value as bibliographical reference tools and deserve at least brief mention in these notes. The third edition of *Die Religion in Geschichte und Gegenwart* (Tübingen: J. C. B. Mohr [Paul Siebeck]) is perhaps the definitive Protestant encyclopaedia of religion, and the long signed articles carry extensive and basic bibliographies. The work has now gone through the article on Paul and will be complete in another year or so. The *Lexikon der Marienkunde* (Regensburg: Verlag Friedrich Pustet) is the long-needed encyclopaedia of Mariology and has now reached the entry Cima. It too has extensive and carefully compiled bibliographies at the end of signed articles. Wilhelm Kosch's *Biographisches Staatshandbuch: Lexikon der Politik, Presse und Publizistik* (Bern: Francke Verlag) is largely the work of a single indefatigable encyclopaedist, but the bibliographical notes at the end of each entry are comparable in scope and dependability to those in Kosch's other well-known reference works of a similar character. It is now about half complete.

Fritz Genzmer's *Umgang mit der schwarzen Kunst* (Berlin: Fachverlag Schiele & Schön, 1960; 227 pp.) is a delightful introduction to the formidable ways of the printing industry in our century. Well illustrated and provided with a finely developed sense of humor, Genzmer's text is technically correct and pedagogically impeccable. He covers all aspects of the printing process, and his definitions and historical perspective provide a substantial foundation for the factual and narrative sections. Genzmer's book is an effective introduction to printing and typography for young printers of all categories (including the private) as well as the rest of us who are concerned with books and their production.

Friedrich Uhlig's *Der Sortiments-Lehrling, ein Lehrbuch für junge Buchhändler* (Hamburg: Dr. Ernst Hauswedell & Co., 1961; 13th ed.; 274 pp.) can also be a *Lehrbuch* for bibliographers, collectors, librarians, and antiquarian dealers. The exacting standards of the retail book trade in Germany for its recruits might well be imitated elsewhere, and this little textbook is informative for all bookmen. Basic information on the physical book and its production, publishing methods and policies, bibliographical aids, and the organization of the book trade in Germany are some of the points which are pertinent, in addition to the specific sections on the retail book trade. Uhlig's work has enjoyed a favorable reputation for a number of years, and the frequent new editions insure its accuracy and up-to-dateness.

The Oriental Institute of the Polish Academy of Sciences has begun to publish a *Catalogue des manuscrits orientaux des collections polonaises* which will cover

the holdings of Polish libraries and archives comprehensively. The first volume will cover Turkish documents; the second, Tartar and Persian documents; the third, Armenian and Georgian manuscripts; the fourth, Egyptian, Coptic, and Ethiopian manuscripts; the fifth, Arabic, Turkish, and Persian manuscripts; the sixth, Hebrew, Aramaic, and Samaritan manuscripts; the seventh, Indian manuscripts; and the eighth, varia and addenda. The first part of the first volume ("Catalogue des documents Turcs; documents concernant la Pologne et les pays voisins de 1455 à 1672"), the third volume ("Catalogue des manuscrits arméniens et géorgiens"), and the fourth volume ("Catalogue des manuscrits égyptiens, coptes et éthiopiens") have already appeared, and the remaining volumes are scheduled to appear in the immediate future.

The first volume of Sibadas Chaudhuri's *Index to the Publications of the Asiatic Society 1788-1953* (Calcutta: The Asiatic Society, 1956-1959; 2 pts.) was published as extra numbers to the *Journal of the Asiatic Society*, 3rd Series, vols. XXII (1956) and XXIII (1957). The first part contains an introduction giving the history of the publication program of the Asiatic Society and an author index to *Asiatick Researches*, the three series of the *Journal* (up to 1953), the *Memoirs*, and miscellaneous publications. Part 2 contains an index of the *Bibliotheca Indica* and *Monographs*, the *Proceedings* and *Year-Books*, miscellaneous notes in the *Journal*, and miscellaneous publications. The third part of the first volume will contain a list of plates, addenda and corrigenda, and an analytical classified index. In the second volume publications indexed by author in the first volume will be indexed by subject.

Shri Chaudhuri has also compiled a *Bibliography of Indological Studies in 1953 (a Survey of Periodical Publications)* which appeared originally in the *Journal of the Asiatic Society* XXII (1956), and has subsequently been issued as a separate after having been revised and re-arranged. It is an alphabetical list by author with a subject index in English and a title index of Bengali, Hindi, and Sanskrit works. The annual publication of this bibliography will be of immense value to Indologists, especially since the bibliographical efforts of the Kern Institute and the Bombay Historical Society seem to have been suspended.

Otto Frank's *Literaturverzeichnis zur Dokumentation 1955 bis 1958* (Stuttgart: Dorotheen-Verlag, 1959; 144 pp.; "Handbuch der Klassifikation," 11) is the second compilation of "documentation" literature by this bibliographer. The first, covering 1930 to 1950, appeared as no. 7 in this series, and the second, covering 1951 to 1954, appeared as no 11. There are over 1,000 titles in the bibliography, and they are indexed by author and subject. While the primary emphasis is on technological and industrial bibliography, there are nevertheless

many studies which have a primary significance for general bibliographical theory and practice.

The third volume of M. Horn-Monval's *Répertoire bibliographique des traductions et adaptations françaises du théâtre étranger du XV^e siècle à nos jours* (Paris: Centre national de la recherche scientifique, 1960; 179 pp.) deals with Italian drama and opera. The two parts contain 2,152 entries, and there are indexes of authors, titles, and translators. The first two volumes of the Horn-Monval bibliography contained translations from Greek and Latin, and subsequent volumes will deal with translations from modern languages. Locations are given in twenty-eight Parisian libraries, of which the Opéra, the Bibliothèque Nationale, the Arsenal, and the Conservatoire are the richest in this field.

The third volume of Paul Lehmann's *Erforschung des Mittelalters, ausgewählte Abhandlungen und Aufsätze* (Stuttgart: Anton Hiersemann, 1960; 309 pp.) contains, *inter alia*, articles on Charlemagne as a bibliophile, the library of Amorbach monastery, care and collecting of books among the Carthusians, the numbering and arrangement of leaves, pages, columns, and lines in manuscripts, and many another important note on the manuscript traditions of the middle ages. For over half a century Lehmann has perpetuated the great tradition of Ludwig Traube and confirmed the position of the University of Munich as a center of palaeographical studies. Fortunately, this volume does not conclude the set, and a fourth one is expected in 1961. This selection from Lehmann's some 300 important original essays will hold a place alongside Traube's classic *Vorlesungen und Abhandlungen.*

English Fiction in Transition III, no. 4, 1960, is a 148-page issue containing Part Two of the annotated bibliography of writings about Rudyard Kipling compiled by Helmut E. Gerber and Edward S. Lauterbach. The third and concluding part will appear as no. 5 of the same volume, thus providing for continuous pagination of all three parts and permitting them to be bound together as a unit.

Herbert Rister's *Schrifttum über Polen mit besonderer Berücksichtigung des Posener Landes 1956-1958 und Nachträge (Auswahl)* (Marburg an der Lahn: Johann Gottfried Herder-Institut, 1960; 2 pts.; "Wissenschaftliche Beiträge zur Geschichte und Landeskunde Ost-Mitteleuropas," 47, 49) is the fourth biennial compilation of publications relating to Poland (with special reference to Poznan and the old Corridor) issued by the Herder-Institut of Marburg. Each part is arranged in classified order, with indexes of persons and places. Over 7,000 entries, both monographs and articles from serials, are included in the two parts. Other bibliographies issued by the Herder-Institut deal with Pom-

merania, Silesia, and the Sudeten region of Czechoslovakia. A useful feature of these bibliographies is brief annotation in German of Slavic titles.

Since 1942 the Charles Darwin papers have been at the University Library in Cambridge. In 1955 a handlist was compiled by Miss R. V. C. Bailey and Miss J. S. Gosse, and it has now been published as *The Handlist of Darwin Papers at the University Library, Cambridge* (Cambridge: Published for the University Library at the University Press, 1960; 72 pp.). A subject index and an index of correspondents compiled by Miss G. M. B. Tyrer has made the list much more useful.

W. H. Hutchinson, who is already responsible for two books on Eugene Manlove Rhodes (*A Bar Cross Man*, 1956, and *The Rhodes Reader*, 1957, both from the University of Oklahoma Press), has now brought out a Rhodes bibliography, *A Bar Cross Liar* (Stillwater, Okla.: Redlands Press, 1959; 95 pp.). He lists books, periodical articles, motion pictures (no indication of location of scripts), and miscellaneous nugae, well annotated with letters, reviews, memoirs, and miscellaneous quotations. Hutchinson's mine of information about all aspects of Rhodes' life and work comes out in many significant details in this work, for example, the identification of characters in Rhodes' *romans à clef*, the unfinished manuscript (cited in correspondence with Ferris Greenslet), the suppressed manuscript (sold to and suppressed by the *Saturday Evening Post;* now lost), and quotations from inscriptions in presentation copies.

Pedro Grases is one of Venezuela's outstanding teachers, librarians, and bibliographers, as well as probably the greatest living authority on the life and works of Andres Bello. In the past two years he has published *Nuevos temas de bibliografía y cultura venezolanas* (Maracaibo: Universidad del Zulia, 1960; 379 pp.), *El viajero Francisco Depons (1751-1812)* (Caracas, 1960; 102 pp.), *Domingo Navas Spinola, impresor, editor y autor* (Madrid, 1960; 150 pp.), *La constitución federal de 1811 y su impresor* (Caracas: Imprenta Nacional, 1959; 15 pp.), and *Contribución a la bibliografía del 19 de abril de 1810* (Caracas: Imprenta Nacional, 1960; 56 pp.).

Nuevos temas is a collection of previously published prologues, essays and bibliographies. North American readers will be particularly interested in the section on Manuel García de Sena which includes "La edición de los escritos de Thomas Paine" and "La edición de la Historia concisa de los Estados Unidos de John M'Culloch." Of special interest to Latin American bibliographers are "Fuentes generales para el estudio de la literatura venezolana" and "Bibliografía histórica venezolana de 1954." A foreign view of the Library of Congress is found in his "Los estudios hispánicos y la Biblioteca del Congreso de Washington."

El viajero Francisco Depons discusses the bibliographical history of the *Viaje a la parte oriental de Tierra Firme*, the personality of Depons, the contents, sources, manuscript, the question of plagiarism in the *Viaje*, the repercussions of its publication and the work's importance in Venezuelan historiography. Several letters and *memorias* are published as an appendix. This small volume is a reprint of the introduction to the recent Caracas 1960 edition of the *Viaje*. It is worth noting that Washington Irving is credited with having translated a part of the 1806 English edition.

Pertinent data concerning Spinola's life and work as a printer, publisher, and author are presented in *Domingo Navas Spinola*. In 1832 Spinola's Spanish translation of Racine's *Ifigenia en Aulide* was published in Caracas. All trace of this edition has been lost, and Grases reprints the text as found in *Teatro selecto antiguo y moderno*, compiled by Cayetano Vidal y Valenciano and published in Barcelona in 1868.

La constitución federal de 1811 y su impresor is reprinted from the *Boletín de la Academia nacional de la historia* (1959) and is a discussion of the life and work of printer Juan Baillio, who in 1812 published the *Constitución federal para los Estados de Venezuela* and was the second printer to become established in Venezuela. He also published many of the newspapers of the early independence movement in Venezuela, and Grases states that he was with Bolivar as the "Impresor de la expedición libertadora."

Contribución a la bibliografía del 19 de abril de 1810, a publication of the Sociedad Bolivariana de Venezuela, is an annotated classified bibliography of the early independence movement in Venezuela. The first section deals with historical documents and the published works of the movement's leaders. The second section lists individual studies and monographs on the events, ideology, individual personalities, diplomatic missions, and printing during this period. The third and final section deals with the bibliographies of the independence movement.

Francisco Javier Río Barja's *Bibliografía de geografía económica de Galicia* (Vigo: Editorial Galaxia, 1959; 254 pp.; "Biblioteca de economía Galaxia; Serie 1, Estudios y trabajos de caracter general," 1) is a classified list, with an author index, of 1,975 items relating to the economic geography of the Spanish province of Galicia. The compiler is an indefatigable bibliographer of things Galician, and this list is only a part of a file on Galician geography that is nearly three times as large. The list includes periodical articles, documents, and books from all periods, and it will be an indispensable guide to the study of all aspects of the history, economics, politics, and social conditions of Galicia.

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(Signed) ROBERT F. METZDORF, *Editor.*

Sworn to and subscribed before me this 30th day of September, 1960.

[SEAL] (Signed) CHARLES A. SMITH, *Notary Public.*
(My commission expires April 1, 1962)